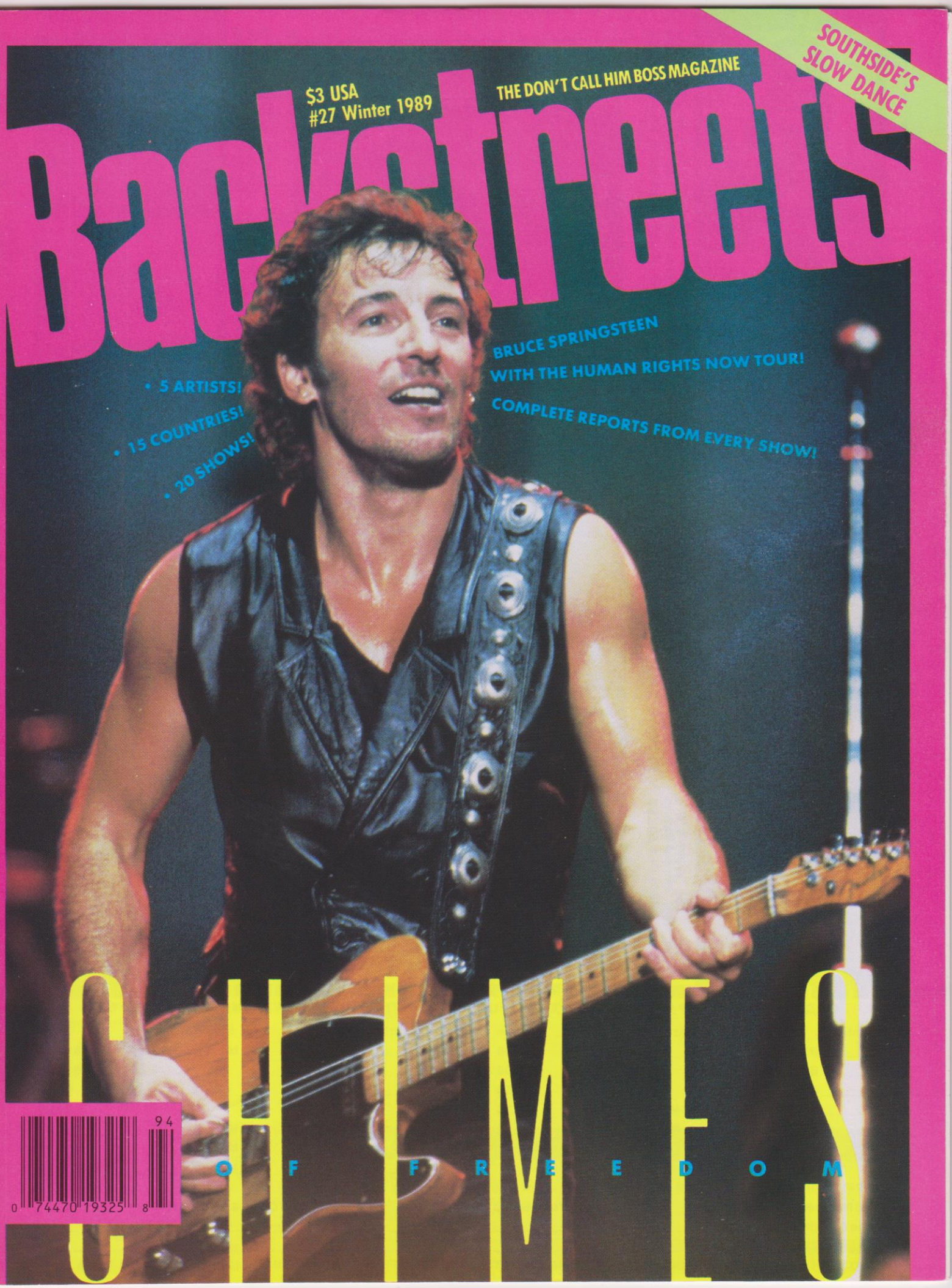
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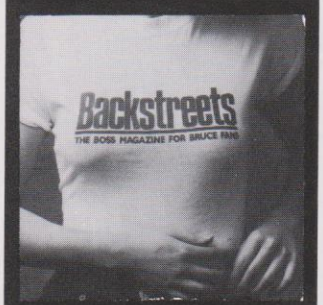

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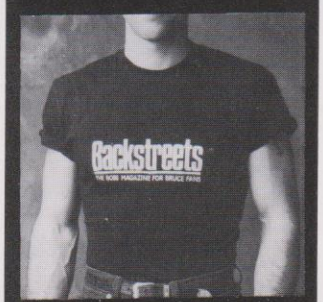

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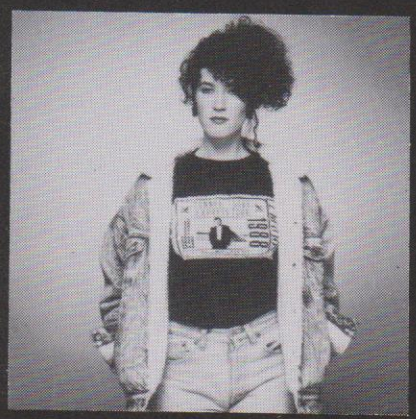

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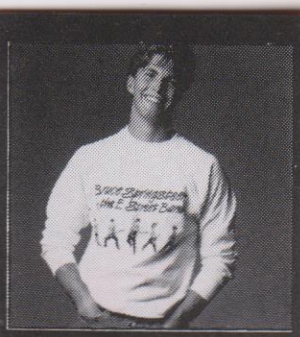

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Backstreets

A BOSS MAGAZINE

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Winter 1989

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BRUCE SPRINGSTEEN
PHILADELPHIA, PA 9/19/88
Photo by Mike D'Adamo
Design by Jesse Reyes

On the backstreets

Recently a friend told me that "Tunnel of Love" would be "our song." She didn't mean it in the Johnny-and-Diane-at-the-prom way, but instead she meant she connected me to the song and figured she probably always would. That's not all that surprising considering I'm the only one in the world she knows who would travel 3,000 miles to see the Boss and *like* the experience, even revel in it. Her implication was that no matter what direction our lives take or our relationship takes, come the year 2010 and she hears the tune on an oldies station, I'll be sitting there with her in spirit at least.

If I were picking tunes for "my song," I'm not so sure "Tunnel of Love" would be my choice. "But the house is haunted and the ride gets rough" is not exactly the sort of optimistic view of love I'd want to make out to. But when you're making out you can't always pick the background music. Sometimes you can have your first kiss while Frank Sinatra croons in the background; sometimes your first embrace is an anguished grope into the night as you charge head first into the tunnel of love.

All of this is a long way of getting into my point here which is that a full year and a half after its initial release, *Tunnel of Love*, the album, grows more on me every day. It may not be the portrait of love and marriage and relationships that I dream about when I want to think pleasant thoughts — but it is a chilling depiction of the life I find myself leading when I'm not wasting time dreaming. When this record first came out like everyone else in America I started off asking what this album meant about Bruce Springsteen's relationship. A year and a half later, when his relationships are on the cover of every magazine in the land, that no longer holds any fascination for me, and what scares the living hell out of me is what this record says about *me*, about a person, about a man.

I'd argue that all fine art in any form seeks to achieve this result: To transcend the medium and leave the audience looking inside themselves. And it is this very expansion of *Tunnel of Love* where I make my argument for this record's immortality: These are songs with so many levels of meaning that a tune like "Tunnel of Love" can be both the prom night song for a couple of cruising high school kids, and be the very song you pop into your CD player on the day she leaves.

Nebraska has a similar effect on me when I let it. I'm not sure that album and whiskey and guns mix together. There's a man on that record that I don't want to see in the morning when I look in the mirror, I don't want *any* of him. But when I find myself shaving to any of a half dozen cuts off of *Tunnel of Love* I find myself looking at an inescapable hole in my heart. I can't turn from it.

Rereading the lyrics to *Tunnel of Love* as I have tonight it is almost as if I am reading a foreign language because these songs are now such a part of me that I can't even imagine them taken in any other context, as lyrics on a page. Reading each song is like watching an Alfred Hitchcock movie: I keep searching the background looking for the one recognizable face in the shot that I'm sure will crop up, and I keep missing it. I started off thinking "Walk Like a Man" and "Valentine's Day" were the key songs on this record; I went six months later to finding "One Step Up" and "Tougher Than the Rest" at the core of this work; and tonight at least I find the album starts with "Tunnel of Love" and ends, as well as anything like this can end, with "Cautious Man." Six months ago I thought "Tunnel of Love" was an empty song and today it's the story of my life. And like Bill Horton, alone in the darkness, I pray for the strength to learn to live with what I can't rise above.

— Charles R. Cross

* * *

To business: This being the holiday season, many people have already asked about our annual Xmas card, a printed piece awaited now it seems with the same anticipation as the *Time* person of the year cover. Last year's card will be hard to top with its parody of the *Greetings* postcard (though some people still argue that the *Born to Run* cover parody from 1984 was the classic). You can be assured that this year's will be a card you won't want to miss. Because the demand for these suckers continues to grow so dramatically each year (as does the cost of printing and sending the cards) we've come up with a slightly different plan this year for distributing them.

This year rather than send the Xmas cards to the person you give a gift to, we'll be sending the cards to the person who *gives* the gift, i.e., you. This way you can personally address it and if you want to keep the card for yourself then that's your business. You can't, however, give a gift to yourself (as Rosie our computer will catch this and wig out). But you can give a gift renewal to someone else though and you'll still get sent the card. If you give ten gift subscriptions we'll send you ten cards — do with them what you want. Sound simple enough?

All our loyal SuperSubs will automatically get cards as well all subscribers who are into it for the long term (everyone whose label says X39 or above). If before Christmas you end up renewing your sub to the point where it's past that point, you'll also get sent a card. And finally if you don't get around to the idea of sending *Backstreets* as a Christmas gift until a week or so before Christmas, let us know and we'll break tradition and send the card directly to your giftee so that he or she will receive it in time for the holiday.

Speaking of Christmas in the future, if you're the type who plans ahead you might want to start thinking of next year's Christmas presents — and we've got a perfect selection for you: *Springsteen: The Backstreets Collection*, the best of *Backstreets* book we've been working on for years, will finally be published by Harmony Books next fall so you won't be able to find a better gift. Stay tuned to *Backstreets* as we'll give you more details on the availability of that book as we get them.

As you may have noticed from the last issue, if you're a subscriber, we've joined the modern age by sticking the magazine in a polybag. Most subscribers have said they appreciate the protection it offers their issues. A few have complained about the use of plastic and how that continues to screw up the environment. Polybags will soon be available in a biodegradable plastic and we'll switch to that as soon as we can. In the meantime please write us and let us know what you think about the polybag and whether the good outweighs the bad (they are also pretty expensive, too, but if they make sure your issues arrive safely, then they're probably worth it).

We've also joined the modern age in terms of finally adding a FAX machine to our bevy of computers. You can use this FAX to send us subscription orders, complaints, letters, set lists, news items, contest entries, bids in auctions or orders for Backstreet Records. The FAX number is (206) 728-8827. Around Christmas the FAX will be particularly useful if you'd like to get an order for a Christmas gift out to us instantly as it will allow us to process your order the day you send it.

Even though there isn't a tour going on now, we hope that all of you out there will continue to keep your ears open if a tour suddenly starts. Remember our extensive tour coverage over the past few years has required your help. If you hear of a Bruce Springsteen show or go to one, please send us tour information including ticket stubs (or xeroxes), newspaper clippings, advertisements, set lists of all songs played, and your own report of what it was like. Our Amnesty reports this time were excellent so we thank all who contributed and wish we would have had more contributors in some of the overseas countries where shows appeared.

With the holidays approaching you might be in the mood for a party. *Backstreets* has recently worked with a local Seattle bar to start having Springsteen nights once a month, an informal night where all you'll hear is Springsteen and other Shore artists at their finest. The bar is called Rory's and is in the Eastlake part of Seattle. The next night is scheduled for December 4th, and then they will occur the first Sunday of every month starting in February. Admission is free and the atmosphere is extremely informal so please stop by if you happen to be in the Northwest. We're planning a monster subscriber party on the Shore for next summer (when "Backstreets: The Book" comes out) so get your dancing shoes shined up and ready to go. All aboard...

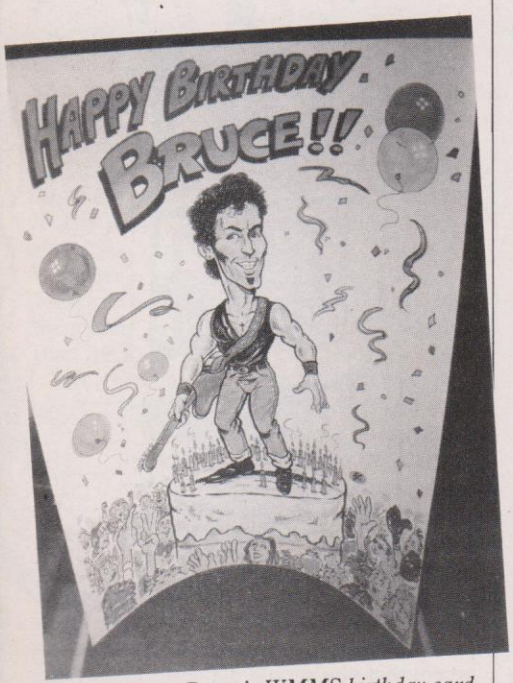
Off the wall

This issue's Off the Wall shot is a photo by Brian Chalmers of the Amnesty International artists taken in London .

On tips

Bruce Springsteen turned 39 this last year and spent his birthday playing an Amnesty International show in Oakland. Joan Baez led the 60,000 or so fans in attendance in singing "Happy Birthday" to the Boss. Though Bruce was in Oakland on his birthday, don't think fans elsewhere let the day pass without making a big deal out of it and nowhere was it a bigger deal than in Cleveland, long one of the hotbeds of Springsteendom. Radio station WMMS, one of the first stations in the country to regularly play Bruce back in the early '70s, coordinated a campaign and put together a giant birthday card which they sent to Mr. Springsteen. Almost a thousand signatures were collected on the card designed by WMMS staff artist and *Backstreets* subscriber Brian Chalmers. The card was sent on to Bruce himself. Now when Springsteen turns the Big Four Zero this year how can he top that?...

RADIO, RADIO: Speaking of radio, no news about Bruce Springsteen has been more topical this fall than the broadcast of the Amnesty International show from Buenos Aires on October 15th. Westwood One obtained the rights to run the broadcast and they joined with approximately a thousand stations throughout the world for a broadcast heard by an estimated audience of 100 million listeners. What those listeners actually ended up hearing has been the topic of much debate. The broadcast itself lasted almost seven hours over which time less than 100 minutes of actual music were played. The rest of the air time was used by commercials (for Trojan condoms, noticeably, and for Reebok, the sponsor of the tour), by interviews done with the artists, and by a lot of the sort of announcer yak that you'd find more appropriate on Monday Night Football. For their part Westwood One says the show was plagued by technical problems (sending a radio broadcast from such a remote place isn't exactly easy) and that the amount of time devoted to music was as much a decision of the artists themselves as it was their doing. Springsteen fans were particularly upset over his show — less than half of Springsteen's performance was aired while announcers led listeners to believe Springsteen's set hadn't actually started yet. So instead of the live feed of Bruce, fans were treated to canned interviews and commercials. Interestingly enough, Springsteen's set list from the show indicated that Bruce himself had planned on "Raise Your Hand" and all of "Twist and Shout" being included in the Broadcast — while only half of "Twist and Shout" was played on the radio. Westwood One's official press release on the event noted that "significant portions" of each artist's show would be aired. Obviously many fans felt that what actually was aired was less than what they had been led to believe would be heard. Though both the broadcast and the tour were conducted as benefits for Amnesty International — ultimately a good goal — many listeners were left wondering whether the sort of corporate sponsorship that led to this broadcast being more about Trojan condom commercials than about the music of the artists featured, made the broadcast worth it from any perspective....



Bruce's WMMS birthday card.

Suzanne Vega shows off her favorite Boss magazine to her friend Luka.

SANDRO CARRADORI PHOTO

TOUGHER THAN THE REST: Though it seems at this point that one more Christmas will come and go without the release of the much talked about "Bruce Springsteen Official Video release" (though we must again note that video industry sources were still talking about this often-rumored project late this year and some clips from what could be the release were actually shown last summer at a video industry convention) there is no shortage of video items to note. *The Folkways: A Vision Shared* video is now in home release and features several clips of Springsteen and the E Street Band. The home video differs dramatically from the special that aired on pay-TV — the TV special showed Springsteen playing a verse of "Ain't Got No Home" acoustically by himself, while on the home video version he's shown playing the song with the full E Street Band. The video versions of that song and "Vigilante Man" appear to have been filmed at either the Los Angeles or New York shows of the *Tunnel* tour as they were obviously filmed during a soundcheck. An official "Tougher Than the Rest" video was filmed at the Los Angeles *Tunnel* shows and was aired on television in Europe. A "Spare Parts" video also was filmed somewhere on the European tour at an outdoor show and also has aired overseas. Both the "Tougher" and "Spare Parts" videos are performance videos, though the "Tougher" edit does feature clips from throughout the entire concert. And finally, longtime fans of the classic late-night movie *Thunder Road,* starring Robert Mitchum (who sings the title song!) will be glad to note that it's finally been released on home video. A promotional poster also was issued (similar to the original film poster that you'll find on the back of *Backstreets* #13) to hail the release. Though the movie bears little thematic connection with Springsteen's music, it supposedly was the inspiration for the title, or at least the title for the fire road near Freehold that supposedly inspired the title of the song Bruce Springsteen eventually wrote with the same name....

BORN IN THE USA: Since this has been an election year, we expected the typical use of Bruce Springsteen's name by both political parties and we got it: Both the Vice Presidential and Presidential candidates from both parties appeared at rallies to the tune of "Born in the USA" at least once during this long, bitter campaign. But what was untypical was the story in the August 23rd *Village Voice* where writer Richard Goldstein makes a long argument that Springsteen's fans represent the swing vote in the electorate. Goldstein calls the group "Butch Liberals" and the story includes such lines as "when the Boss joined the Nautilus Nation, he also appropriated this metaphor as a rejoinder to the Right: Power is ours again." Huh?...A place you wouldn't expect Springsteen's song to be used would be at the America's Cup races but sure enough it was there — used to send Dennis Conner and his crew off to race against the New Zealanders who were in turn sent off to the music of Maori warriors dressed in native costume....If you read *Forbes* you would have found Springsteen again listed as one of the best-paid entertainers this past year. Bruce was number seven on *Forbes'* list and they estimated his total earnings for the past two years to be $61 million, no spare parts indeed. ...Springsteen also made a list of best-dressed, being cited by designer Gianni Versace, who says Springsteen is one of his favorite clients....

In the news

The Garden State waits

Bruce Springsteen and the E Street Band played their apparent final 1988 show, closing the six-week long Amnesty tour in Buenos Aires, Argentina. That show, broadcast live around the world, was the last scheduled concert for Springsteen this year, though rumors abound that Springsteen will return to play New Jersey before year's end. As usual, just what Springsteen's plans are for the next few months are about as clear as a pint of Guinness.

The Amnesty tour was an exhausting trek that logged enough miles to circumnavigate the globe one and a half times. Though the band only played some 20 shows, the travel made the effect of those shows feel like a 60-date tour. Shows in cities thousands of miles away from each other were played just days apart. Bruce and the band were visibly exhausted at some shows, there in spirit, but understandably lethargic. Also taking into account the radical time changes, dateline changes and starting times of the show (in Los Angeles, the band didn't take the stage until after 1 am), this tour was no pleasure cruise.

But despite the wear and tear on the band, the tour accomplished much. Bruce and the E Street Band visited eight cities they had never played before, including their first ever shows in South America, India and Africa. Also, for the first time since the No Nukes shows, Bruce aligned himself with a group of other contemporary artists, a peer group of diverse musicians. As the tour progressed, all of the tour participants began guesting on songs during each other's sets. One can only hope that these friendships might result in more work together in the future.

Another almost certain result of the tour is the effect of the other musicians and their music on Bruce himself. On the surface the music of Gabriel and Bruce has little in common, but their strength as live performers shares a strong bond. Bruce called Gabriel an "inspiration" to him on this tour and became an enormous fan of his music and his band. In Africa, Bruce was fascinated with the local music, the kind of music he had heard interpreted all tour long by Youssou N'Dour. Bruce not only saw the world, but probably for the first time heard the music of the world.

The final show of the Amnesty tour in Buenos Aires was filmed by HBO for rebroadcast around the world on December 10th, the 40th anniversary of the UN Declaration of Human Rights. The program will be a documentary on the entire tour and include performances from the principal artists filmed at the final show, and from other artists at their respective shows around the globe.

What is clear is that after the end of the Amnesty shows the band members took off in different directions. Clarence said he may return to Africa for vacation and release his next solo LP sometime soon — it had been originally slated some time ago. Word was that Jan Hammer was involved in this record and the tracks, recorded over the last two years, are very much in the vein of his last record. Garry Tallent is busy again with producing, and his reputation as a producer has continued to mushroom over the last year. Nils Lofgren was talking about playing some solo gigs and probably will record new material. Max Weinberg had plans to hit the lecture circuit again with a similar show to his last tour but with some info on Amnesty. The horn section has disbanded as Mark Pender has rejoined the Jukes.

Patti Scialfa will probably be the most visible E Streeter if only because paparazzi now follow her every move. Her solo album on CBS, including the Springsteen-penned "Burning Love," has been scheduled for release in 1989. Reports are that the sound of that song at least harkens back to the Phil Spector girl group sound.

If one were to believe all the rumors circulating around New Jersey, Bruce's future plans are much clearer. There has been a persistent rumor that Bruce will play a week of shows at the Meadowlands between Christmas and New Year's. This unconfirmed news was reported on WNEW and WMMR in early November. Other rumors even had dates for ticket sales established, but they came and went without incident. Though it is possible that Springsteen will play more shows this year, it seems unlikely that all the rumors are correct.

The reasons are simply too numerous against Bruce playing more shows. First, although we have said it here before, too many of the rumors are based purely on the fact that Springsteen did not play any shows in New Jersey this year. As unfortunate as that is, it really isn't a reason as much as a wish. Secondly, the Amnesty tour, as explained above, was a tiring journey. At least in terms of time and travel, it equalled a second major leg of this year's Springsteen tour. Other reasons include the horn players rejoining their respective bands, E Street Band member solo projects, and the question of exactly what kind of full length show Bruce could play now. The Amnesty set shared little in common with the first shows of the *Tunnel of Love* tour, and just what musical message Bruce would want to convey is unclear.

Still in all, perhaps Bruce is in the giving mood and wants to put a present under the Jersey Christmas tree. He hasn't played holiday shows since *The River* tour, and this time of the year has always been a favorite of his. We are not going to make a prediction on this one, but instead just say "cross your fingers." Christmas time shows wouldn't need any more theme than just that — a free-wheeling set of shows, not unlike the Nassau '80 three-night stand. And that's what Bruce Tramps Xmas dreams are made of.

THE BACKSTREETS JUKEBOX

1. **Bruce Springsteen**
Tunnel of Love Express II
CBS (CD) (Japan mini-CD)

2. **Southside Johnny**
Slow Dance
Cypress (CD)

3. **Otis Redding**
The Otis Redding Story
Atlantic (3 CD set)

4. **X**
Los Angeles/Wild Gift
Slash (Double CD)

5. **Michelle Shocked**
Short Sharp Shocked
Mercury (LP)

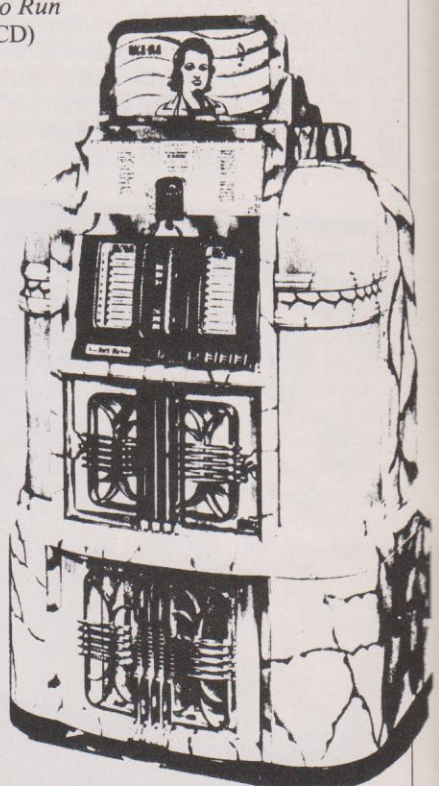
6. **Metallica**
. . . And Justice For All
Electra (LP)

7. **Various Artists**
Folkways: A Vision Shared
CBS (CD)

8. **Los Lobos**
La Pistola Y El Corazon
Slash (CD)

9. **Southside Johnny**
I Don't Wanna Go Home
CBS (LP)

10. **Bruce Springsteen**
Born to Run
CBS (CD)



Ten monster discs, from no particular time period, with no particular connection except that you should play each and every one of them TODAY!

On record

Europe releases various spare parts

Though the US only released three singles off of *Tunnel of Love* ("One Step Up" was the last), Europe has seen continued action on this LP with many different releases. As a seven-inch vinyl single, "Spare Parts" became the fifth single off the LP released in the UK and Holland. The song is backed by a live version of the tune and features a picture sleeve of Springsteen holding his guitar, a shot that was also used in the *Tunnel of Love* tourbook. The release of the 45 in the UK was apparently held up for some time so that the wedding ring could be airbrushed off of Springsteen's finger in the pose — the same picture in the tourbook shows Springsteen with ring.

The release of the single was perhaps overshadowed by the many different variations of releases of this material on 12-inch and on CD (for a guide to the CD releases please see our new CD column). In the UK and in Holland what we'll call the "regular" 12-inch of "Spare Parts" was issued and includes that track both live and studio and the addition of "Pink Cadillac" studio and "Chimes of Freedom" live. The cover to this release is similar to the seven-inch picture sleeve. The live "Spare Parts" was recorded in Sheffield at the July 9, 1988 show.

In just the UK a second alternative 12-inch was also released that featured a different cover, this time around showing Springsteen wearing overalls and holding his guitar. This release features both the live and studio "Spare Parts" but also includes "Cover Me" live and "I'm on Fire" live, though both of these live tracks are the versions included on the *Live* set. All the type was redone for this pressing and it was more limited than the regular pressing.

A "Chimes of Freedom" benefit single was discussed, to feature the version of the song done by all the performers on the Amnesty tour, but the idea was apparently not pursued.

In the US the big news was the vinyl, tape and CD release of the "Chimes of Freedom" EP, which we talked about last issue. The vinyl version is the only version released in the US where you can find the unedited "Chimes," "Tougher" and "Born to Run" (the CD release edits these three tracks). The graphics are similar to the UK release of "Tougher Than the Rest."

A record collector recently confirmed existence of several Springsteen pressings from Costa Rica. At least five 45s have been pressed including the unusual combinations of "Dancing in the Dark" backed with "My Hometown" and a new "Tunnel of Love" backed with "Valentine's Day" single. Both *Born in the USA* and *Tunnel of Love* were released in album format in Costa Rica. There was also some speculation that after the successful Amnesty tour there, Costa Rica would issue more Springsteen items.

Though *Tunnel of Love* is no longer a new record being "worked" by the label, overseas promo items still are leaking out. In Sweden a special promo-only video compilation was released including ten official videos. The cover to this package, called "Bruce Springsteen-Video," features an alternative promo shot of Bruce sitting in a car looking back. This video is the only official compilation released anywhere at this point in time.

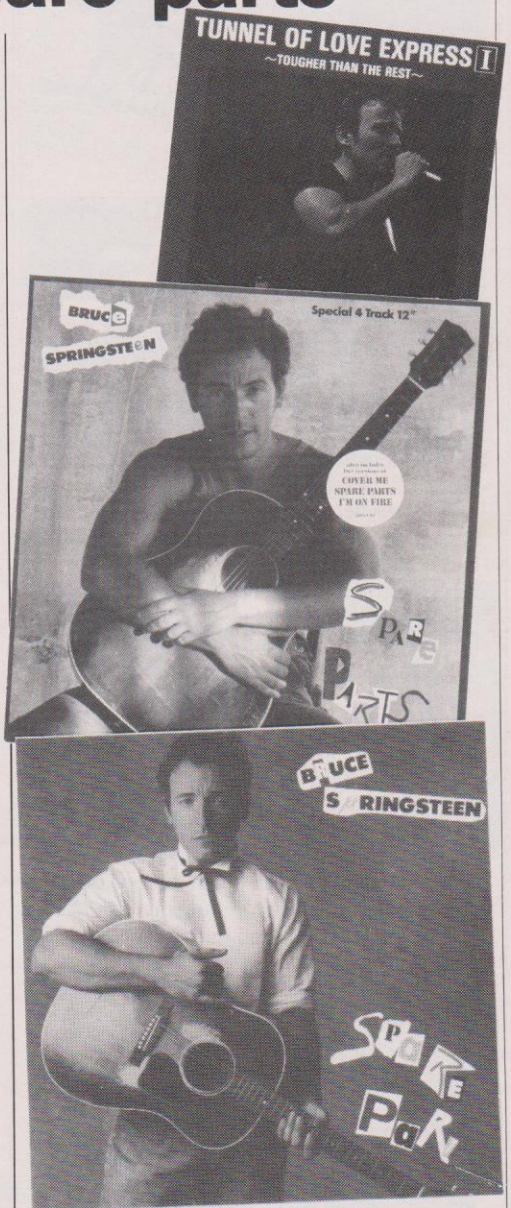
Also overseas for the *Tunnel of Love* shows in Stockholm, CBS issued a white heavy duty Levi's shirt with snaps. Above the pocket and on the sleeves it says "Bruce Springsteen, Tunnel of Love Express Tour, Stockholm, 2/3 July 88." The right arm has a promo-only stamp and notice that it's from CBS Sweden. It is clearly one of the best looking Springsteen clothing items in some time and was limited to less than 100.

In the US we've confirmed the existence of a very strange promo item: The *Tunnel of Love* Swiss Army Knife. This unique promo item was apparently made up around the time of the release of the album and given to radio stations. The knife is your standard 2½ inch issue Swiss Army Knife. On one side of the knife "Bruce Springsteen, Tunnel of Love" is silkscreened along with the CBS logo. The item is reportedly extremely rare.

One of the strangest Springsteen releases of this season or any season is *Greetings from John Bayless*, a new album, cassette or CD from Atlantic wherein classical artist Bayless covers seven Springsteen tunes. You haven't heard Springsteen's music until you've heard Bayless do his version of "Rosalita" in four movements. Archivist collectors may want this disc and it will certainly have a novelty value because it is plainly one of the weirdest things in the world. But if you were to ask our editorial opinion of this use of Springsteen's music, we can't imagine anyone listening to this record more than once.

Southside Johnny fans will be glad to note the recent release of his album *Slow Dance* in all three formats including simultaneous CD release in the US. This is Southside's first release for Cypress Records and they seem to have done a fair amount of promo for the album. The promo copy comes complete with a nice four-page booklet/bio (written by former *Thunder Road* honcho Ken Viola no less) that's full of the sort of detailed information collectors appreciate. Cypress also released a promo only picture disc CD for "Ain't That Peculiar" in the US.

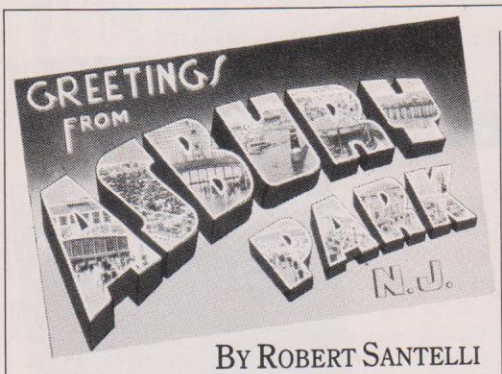
The first single off Southside's record was "Ain't That Peculiar" and it was released in the US in both vinyl version and in a cassette single version. There were no plans at present to release "Walkin' Thru Midnight," the Springsteen/Southside composition on the record, though many fans (especially those overseas) have expressed interest in buying this record on the single format — let's hope Cypress realizes the potential collectibility of this item and releases it.



Above: The Japanese Express CD; the two UK "Spare Parts" 12-inchers.

Bobby Bandiera from the Jukes has also been busy with record releases. Late this summer he issued "C'mon Caroline" as a 45 backed with "Mean Woman Blues" complete with a picture sleeve and the 45 sold well on the Shore. A special promo only CD release of the single was also pressed and was given to radio stations.

Finally, local shore music fans will surely want to check out the new release by long-time shore favorites the Fairlanes. The band recently released a single "Your Time is at Hand" backed with "If You Love Me Like You Say." The 45 was released by Blue Jersey Records and is available from them at 180 Hawthorne Avenue, Glen Ridge, NJ 07028.



BY ROBERT SANTELLI

*(*Greetings From Asbury Park *is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic* The Big Beat. *His latest book is "The Jersey Shore: A Travel and Pleasure Guide" published by East Woods Press.)*

Classical Springsteen? If you've heard the LP *Greetings from John Bayless,* you know what I'm talking about. Released in October on the Megaforte label and distributed by Atlantic Records, *Greetings* is what happens when blue-collar rock 'n' roll meets the black and white tuxedoed sophistication of classical music. Included on the album are renditions of such Springsteen chestnuts as "Jungleland," "Rosalita," "Hungry Heart," "Born to Run," and "Born in the USA."

"From the beginning, the thought behind the project was to introduce some new ideas to already great Springsteen songs," said Bayless in a recent interview with *Backstreets.* "Bruce is simply one of America's best 20th century composers. His songs have all the elements usually found in great compositions."

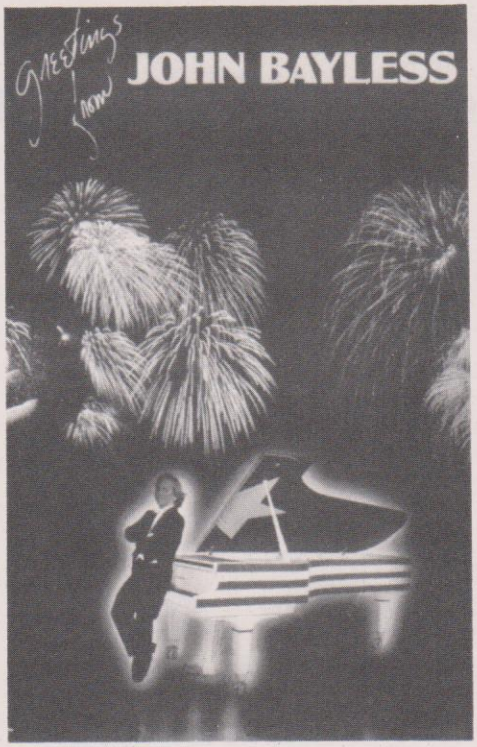
Bayless was first introduced to Springsteen's music in 1985 when his younger brother played him "Born in the USA." The classical pianist has been an avid Springsteen fan ever since.

"Too many listeners of classical music might turn him (Springsteen) off, perhaps because they feel his music is too loud or that they think it's ordinary rock 'n' roll," Bayless continued. "My work might be a way to present Springsteen to a new audience, which, in my opinion, would make the album a success."

Bayless also said that a copy of *Greetings* was given to Springsteen before its release and that the word which came back to him was that the Boss gave it thumbs up.

This isn't the first time Bayless has interpreted rock 'n' roll in a classical context. Two previous works, *Bach Meets the Beatles* and *Bach on Abbey Road* garnered critical acclaim.

From the "Something's Been on My Mind" department: Ever wonder why Little Steven wasn't asked to be a part of the Human Rights Now! Amnesty International tour? Here's an artist who's sacrificed his career in order to merge political and social idealism with rock 'n' roll and make the music form more than entertainment. Those of you who recall Van Zandt's stunning set during the 1986 Amnesty shows know that few performers pack the emotional fervor and intensity that Van Zandt does in the name of universal rights and social justice. Hey Steve, we missed ya.



Bayless goes Boss.

Speaking of Amnesty, watch for Max Weinberg's 1989 lecture tour of American colleges and universities in which he'll recount his experiences playing the history-making tour. Weinberg is a gifted speaker, and the stories he'll tell are bound to make you appreciate the importance of Amnesty International. You'll get an inside glimpse of what it was like for Weinberg and the E Street Band to perform in such Third World countries as Zimbabwe, Ivory Coast, India, and Costa Rica.

Jon Bon Jovi doesn't mind explaining why he called his latest album *New Jersey.* After an album release party held at New York's Roseland Ballroom in which the hall was transformed into a slice of the Jersey Shore, complete with boardwalk, concession stands, food booths, and girls strolling a makeshift beach in skimpy bikinis, Bon Jovi had this to say about the LP title: "New Jersey is where we're from, but New Jersey is also an attitude and that attitude is what this band and a lot of the new songs on the record are all about . . . I find that people from Jersey tend to be real loyal. It's like, 'You're from Jersey? Cool.'

"But I don't want a kid in Iowa to say, 'Yeah, I can never get a break in life because I don't live in New Jersey. I want him to know that in Iowa, you have the same shot, kid.

"Be proud of where you're from. You have to take Iowa into your blood and say, 'Yeah man, I'm from Iowa.'"

Look for an up-and-coming Jersey Shore band, Skid Row, to open for Bon Jovi once the boys return to the States next year. The Skids' debut album on Atlantic Records is due out in January.

The award-winning New Jersey cable talk show, "Face to Face with Jacki Walker," recently completed taping a special on the Jersey Shore music scene. A half-hour segment of the show will air on Jersey TV this December. The more comprehensive version of the special, which clocks in at an hour, is set for national distribution sometime next year.

John Bayless: "Too many listeners of classical might turn Springsteen off. . . . My work might be a way to present Springsteen to a new audience."

Filming for another documentary, this one on the Stone Pony, is slated to begin this month, according to Pony spokesman Lee Mrowicki. It will be aired on New Jersey public television.

"There's always been an underground music scene here at the Shore," says Mark "The Mutha" Chesley, president of Mutha Records. "It's about hardcore punk, speed metal, thrash, all the sounds people don't usually identify with the Jersey Shore."

For proof, pick up *Bands Only a Mutha Could Love,* a 36-song compact disc compilation released by Mutha Records in November. Although not all the bands on the disc hail from the Jersey Shore, those that do, especially the Dirge and the X-Men, reveal hard-edged views of what rock 'n' roll is supposed to sound like. Caution: this CD is not for the squeamish.

Finally, longtime Springsteen collectors take note — former Steel Mill bass player Vini Roslin is set to sell off his entire collection of posters, photos, ads, newspaper clippings and other memorabilia from the days before there ever was such a thing as an E Street Band.

Steel Mill, a Springsteen-led blues-rock band which included drummer Vini Lopez, keyboards player Danny Federici, and Roslin (Steve Van Zandt later replaced Roslin), was unquestionably the Boss's best pre-E Street outfit. It ruled the Jersey Shore in 1969 and even made a trip out to San Francisco where it played the Fillmore West and recorded a demo for Bill Graham.

Roslin's collection of Steel Mill memorabilia is in mint collection and just might include second generation reel-to-reel tapes of the songs recorded for Graham out in San Francisco.

Roslin's asking price? Better take a seat. A cool two million dollars. No joke.

"It's all I have left," said Roslin of the collection in a recent interview. Why then is he willing to part with it? "It depresses me," he continued. "I look back and see 25 years in the music business. I didn't make it. Sometimes in life you make a left when you should have made a right."

Roslin currently plays bass in Big Danny Gallagher's Power 13. "I'm not bitter about anything. I still love rock 'n' roll, but I'd like to have a little nest egg for retirement. Selling my collection might be able to give me that."

Interested collectors should send inquiries to Vini Roslin, PO Box 4733, Freehold, NJ 07728.

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Backstreets back issues are going fast so if you're missing any issues, now is the time to pick them up before they are all gone and become high-priced collector's items. Issues 1, 2, 3, 4, 5, 6 and 11 are now completely sold out and most issues are in limited supply. As a special deal for the next four months we're offering you a great discount — buy any four back issues and get one free! Buy eight and get two issues for free and if you buy 12 you get three issues free! That's sort of like 20 percent off and considering these suckers are going fast, it's a deal. But order now or be caught without a complete collection!

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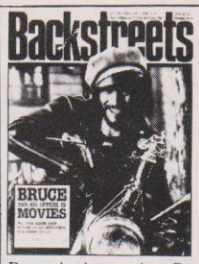

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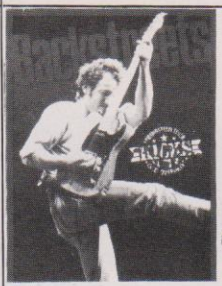

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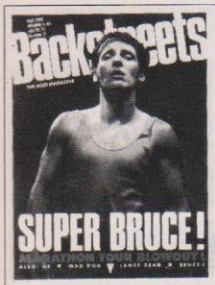

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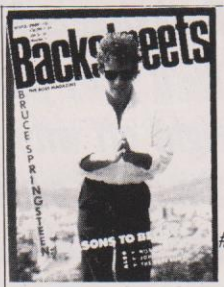

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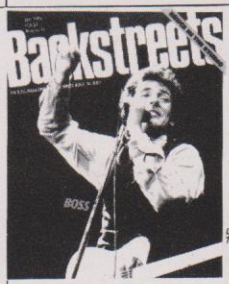

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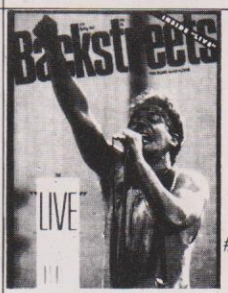

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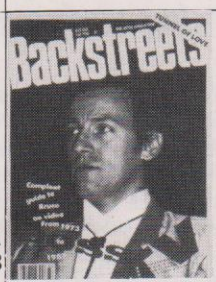

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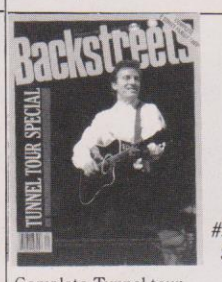

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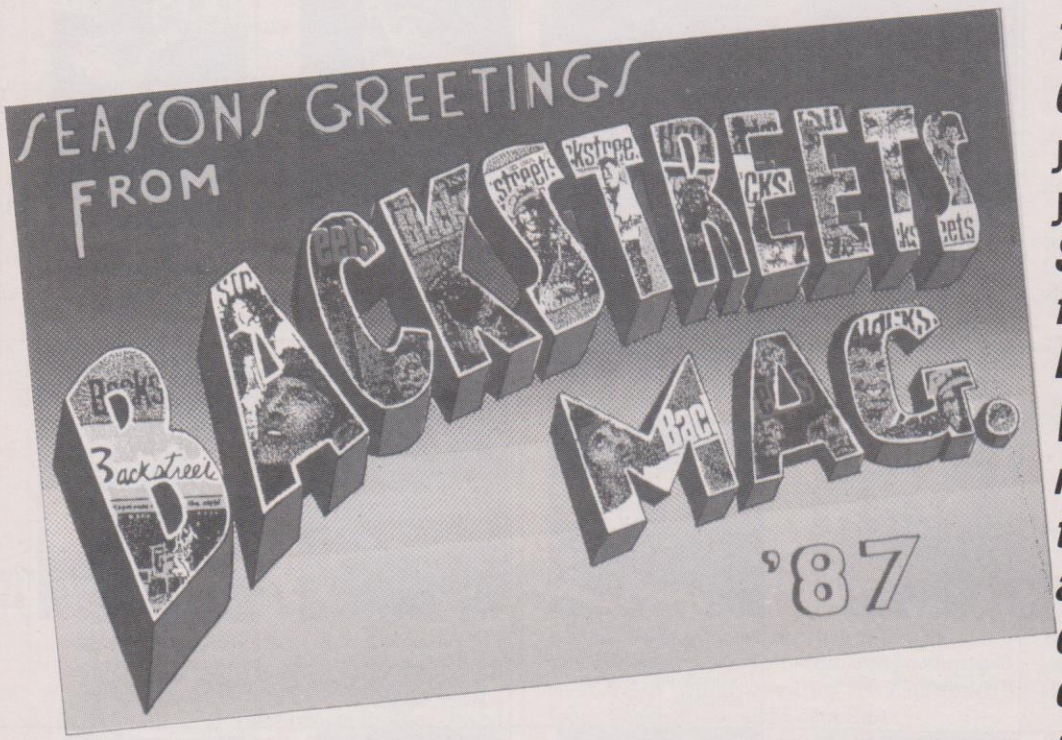

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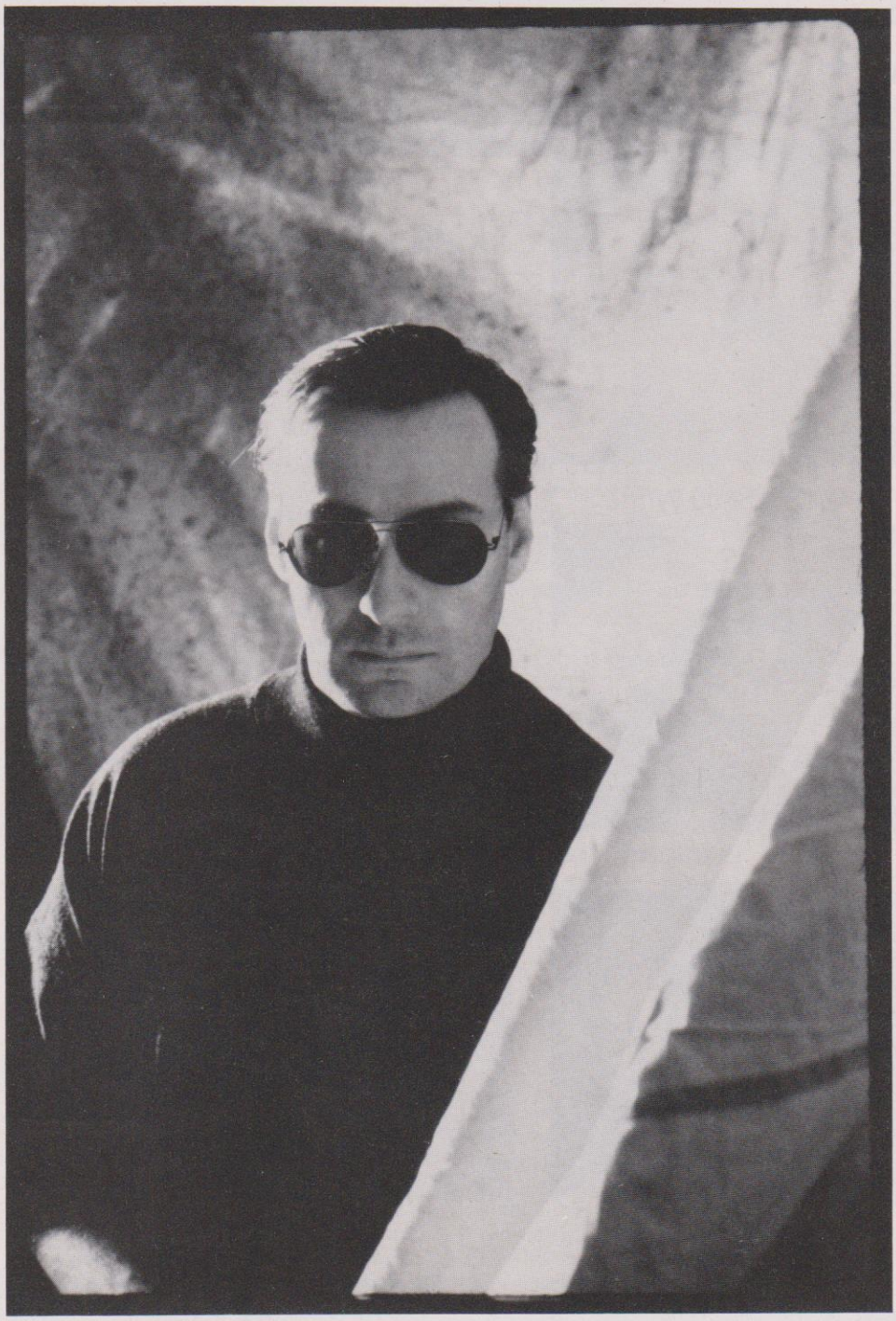
Southside's 'Slow Dance' solo debut

BY ROBERT SANTELLI



MARK MALABRIGO PHOTO

Southside Johnny Lyon's debut solo record, *Slow Dance*, marks the end of one era — and the beginning of another. After more than 12 years of recording with the Jukes and making nearly as many albums, Southside has cut the cord, at least in the studio, and ventured forth with a collection of new musical ideas, minus his and his band's trademark: horns. The result is an album that is both fresh and bold and which, hopefully, will give new life to an artist and a band that seemed to be fading from the scene.

We caught up with Southside on the eve of the album's release in early October. Anxious for *Slow Dance* to hit the record stores and radio stations, and eager to talk about the songs and the motivation behind the album, here is what Southside had to say.

Backstreets: Why did you choose to make *Slow Dance* a solo record rather than one which included the Jukes?

Southside: When you play with a band like the Jukes as long as I have, it starts to take on its own momentum and sound. A lot of the new songs I had were not geared to that Jukes' sound. I thought, "Well, I could bring the band in and get the guys to play the songs the way I hear them and want them to sound." But I grew leary of that. Besides, I really wanted to try some things on my own. The band will wind up playing a lot of the songs live, anyway. But I wanted to go into the studio with a different frame of reference, and did.

Backstreets: Is your relationship with the Jukes still a solvent one?

Southside: I'm still with the Jukes. We'll tour and stay together and all that. *Slow Dance* is just an album I wanted to make for a long time. It's a solo record in that I didn't use the Jukes on it.

Backstreets: One of the songs on the album, "Walking Through Midnight," you cowrote with Bruce Springsteen. How did the song come about?

Southside: About ten years ago I wrote the lyrics to a bunch of songs, including "Trapped Again." I gave them to Steve Van Zandt, and he gave them to Bruce who wrote the music to them. So, for "Walking Through Midnight," I wrote the lyrics and Bruce wrote the chord changes and melody. I thought the song would make it onto *Hearts of Stone*. It didn't because we couldn't get it to sound right. Four or five years ago I worked on the song again, this time with Garry Tallent, but we still couldn't get it right. But this time, Steve Skinner, who produced *Slow Dance* with me, came up with a great arrangement for the song.

Backstreets: Two Southside originals, "Sirens of the Night" and "No Secret," seem to say a lot about your ideas on roots and self-identity.

Southside: "Sirens" is a song about living in an urban area and being seduced by all of the excitement that goes on around you, be it danger, bright lights, or the speed and tempo of the city. But it also deals with getting lost in all this and losing whatever non-urban elements you had in your personality.

"No Secret" is about two young people who dream about getting away from their small town. It's like growing up in Ocean Grove, New Jersey. Ocean Grove is a wonderful town, and I'm very glad I grew up there. But when I was a teenager, I couldn't wait to get out. I wanted to see and experience some of the world. Fortunately, I had a chance to do that. I have a feeling that a lot of people feel this way. The two people in the song certainly do.

Backstreets: What about the title song?

Southside: I had the album title before I had a song called "Slow Dance." I figured I should have a song by that name too, so I wrote one.

(Continued on page 13)

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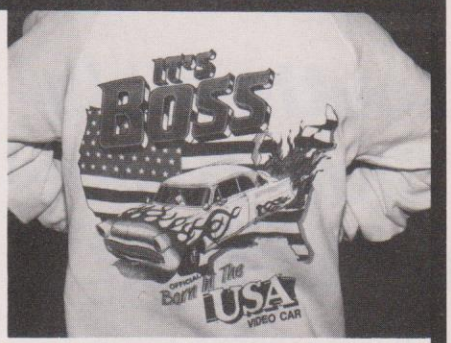

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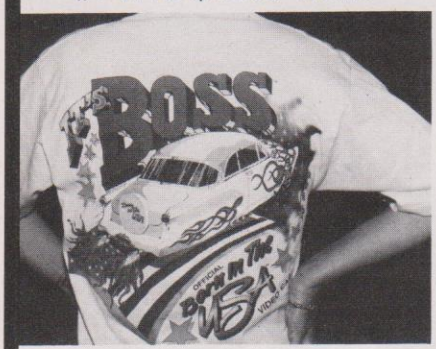

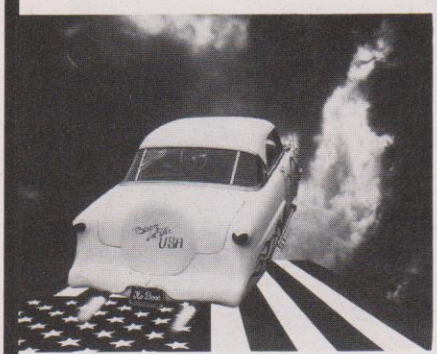

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(Continued from page 11)

Backstreets: You seem more introspective on this record than on any Jukes' record.

Southside: I think I am more introspective, lyrically speaking. Musically, there's more acoustic guitar and acoustic piano and very little horns. If anything, the songs on *Slow Dance* remind me of a song off the album *In the Heat* called "Till the End of the Night."

Backstreets: What was it like working with New York studio musicians rather than the Jukes?

Southside: It was a great experience. Unfortunately for studio players, they have this bad rap that they come in, play the songs, take the money, and leave. But with the recording of *Slow Dance* everyone got involved.

Backstreets: Did your new record company, Cypress, encourage you to do a solo record rather than another Jukes' record?

Southside: They pretty much left it up to me. When they signed me, they said, "We don't want to tell you what to do." That gave me a lot of freedom, and I took advantage of it. The next LP I do, I want to deal with the blues, make it a blues record, and the Jukes will be involved in that project. But *Slow Dance* is an album I made for me. I just wanted to please myself.

Backstreets: Does *Slow Dance* represent an effort to re-capture interest in yourself and the Jukes by radio programmers and other members of the music media?

Southside: I never think in those terms. Even if you go into the studio thinking that way, once you get involved in making the record and writing the songs, that all fades away. The reality of the day-to-day work you do to make the music becomes foremost in your mind. So I don't know how people are going to react to the album. I don't know if people will be upset that there aren't any horns on the record. I've always said I wouldn't know a hit song if one fell on me.

Backstreets: Will you tour to promote *Slow Dance*?

Southside: I hope so. I'd like to go out on the road for six months. I hope to go to Europe, and maybe we'll even get to Australia this time around. I hope that the record is enough of a success so I can get out there and play a lot.

Backstreets: This is the first time you've stepped out on your own. In the past you had Steve Van Zandt, then Billy Rush, then Bobby Bandiera to help you coordinate the band's sound and to supply you with support and advice in the studio. But with *Slow Dance* you're by yourself. Is there more on the line this time? Is there more pressure?

Southside: I will take the brunt of the criticism that comes with the record. But I've always felt that way about any album I made with the Jukes. Steve Van Zandt and Billy Rush wrote most of the songs. But I was the one who went out on the road with them. I went to the radio stations and did the interviews. So, what I'm saying is, I'm not in a brand new position. I'm used to carrying the record around in me and being nervous about how people will respond to it.

Slow Dance song by song

BY KEN VIOLA

Southside Johnny is stepping out. That's what he says his new solo record, *Slow Dance,* is all about. "I've brought songs to my band and turned them into Jukes songs," he says, "and in the past I've wanted that. I wrote them for that structure: the horn oriented R&B based rock 'n' roll band that Steven and I started. But this time I needed to step out."

In creating *Slow Dance* Southside and his co-producer Steve Skinner have fashioned a diversity of sounds, from the modern irresistable dance beat of "Ain't That Peculiar," to the more traditional sentiment expressed in "Your Precious Love." But what's most obvious is the romantic setting found on songs like "Act of Love," "When the Moment is Right," and "Slow Dance." "I've been reviewed a lot," Southside says, "and the *New York Times* once called me a 'neo-romantic.' I was very flattered. I'd rather be hopelessly romantic than cynical, cool and so wrapped up in the self that the emotion gets truncated. This music is the most overt expression of emotion I could come up with."

Five songs on the record were written by Southside and drawn from his own personal experiences and observations, which makes *Slow Dance* the most intimate of all his records. And his singing has never been better — on this album he soars and cries, evoking all the passion, pain, intensity and joy the songs require.

We sat down with Southside in August of last year, just two days after the completion of *Slow Dance* and had him go through each song and give us his private insights.

ON THE AIR TONIGHT — This song is very atmospheric, and enigmatic as far as the lyrics are concerned. It's about alienation, I think. About not really being sure of where you are and who you are, being a little bit confused about that and still trying to be connected to someone.

It's very difficult to be in love and romantically tied to someone if you don't have some grounding in who you are. Usually, what happens is that you aren't in love with someone as much as you're counting on them to give you some grounding, a security blanket, and that's destructive in a relationship.

The song doesn't quite go into those depths, but that is what the emotion is to me. It was written by Peter Bardens (one time a member of Them) and was a semi-hit in England a few years back. I really like the song — it's very different for me.

SIRENS OF THE NIGHT — A long, long, long time ago I spent some time in New York City, wanting to be a prose writer. Fiction, poetry. It was a disastrous time for me. I was a teenager, I was broke. . .I didn't know what I was doing. It was only a month, six weeks. But I never forgot it because I was completely unprepared for anything at all in the world.

I still write things about that because it reminds me of how at odds with the world I am, how romantic a vision I have of what the world is.

I've written a number of songs that take place in NYC and it's always this guy who looks at the city as if it's a mecca of neon lights, wild music and wonderful great stuff. But when he gets there he just gets trampled — as people do in New York. Yet he's still in love with the romanticism of this place. His girlfriend, however, does not love it and she leaves, goes back to Princeton, New Jersey: a suburban, safer, more structured environment.

"Getting out of those small towns can be really hard — there's no challenges for you. You get a job, buy a house four blocks away from your parents, go there every Thursday for dinner. I never wanted that. I wanted out."

He realizes that what's going on in the city isn't healthy for him, but can't fight it and he gives up, succumbs, and drowns in the city at the end of the song.

AIN'T THAT PECULIAR — A remake of the Marvin Gaye record. It's different. I've always wanted to do that song. I used to do it years and years ago in several bands. Other than that it speaks for itself.

LITTLE CALCUTTA — Steve Skinner (my co-producer) and I were working in his little demo studio, on 8th Ave. and 30th St. in New York City, on this record. I had to take the bus in everyday,

(Continued on page 14)

JAMES SHIVE PHOTO

(Continued from page 13)

because I don't drive. This was in the winter, early spring. The Port Authority Bus Terminal was just filled, especially when it was real cold and snowy, with all the homeless who would come in and sleep there. They'd all beg, have their coffee cups out. The fact that a little pocket of misery exists right in the middle of the richest city in the world, seemed to me like Calcutta — a little Calcutta — the city legendary for its beggars — they even have a school for beggars and all...I've been all over this country, and there's a lot of great things about the U.S., but one of the worst things about New York City is the way it is so disparate about the way it treats its people. That dragged the song out of me — and it had to be in the blues form 'cause there wasn't anything else that could express it. I don't have any answers, but man, there sure are a hell of a lot of questions. We have elected servants, i.e. the Mayor and all of his people, who are not doing anything about it, really. They say that they're trying, but it's getting worse and worse. These people don't sleep in the shelters because they don't want to — and if their choice is to sleep on the streets — then they're obviously not being offered the right choice.

ACT OF LOVE — I sing a duet on this song with Soozie Tyrell (from Buster Poindexter), and I love the way she sang. It was written by Peter Bliss. The song seems to touch on something that a lot of love songs don't: when you're in love and really connected, really in love, there are still times when you do things to hurt each other, and that is just an act of love, too.

You do things that you don't really want to because it's frightening to be that connected to someone. Being your own person for so many years, it's strenuous being in love. You spend all your teenage years trying to develop into being your own individual, and then for better or worse you become whoever you are. Then all of a sudden you fall in love with someone else, and try to mold these two personalities into one unit. It's a thorny procedure.

SLOW DANCE — This is a song I wrote about my wife Jill and I, and a synthesis of all the times I used to slow dance with girls when I was 14 or 15...the way it felt and all — it was overwhelming — you know what I mean? It's a very lush, romantic song.

YOUR PRECIOUS LOVE — The great thing about being an artist and being in love is that you get to take the one thing — the love that you feel for someone — and express it in your art. If it comes out right, it's just this great feeling. You get the immediate feedback of the person that you love reacting to it.

Jill and I were riding in the car, and the original version of "Your Precious Love" by Jerry Butler and the Impressions came on. She really loved it, and I sang it on this album for her.

NO SECRETS — I grew up in a small town, Ocean Grove, New Jersey. Getting out of those small towns can be really hard because it's so safe and secure. There's no challenges for you. You get a job, buy the house four blocks away from your parents, go there every Thursday night for dinner. All your friends are there, you marry the girl that lives down the street...have kids ...and it's a very safe and pleasing, alluring lifestyle. You're living in your little hometown, you know, "my hometown."

I never wanted that. I wanted out. Not because I hated it, I love Ocean Grove. But I wanted to see Paris, London, California, Cleveland, Ohio. I just wanted to get out and see things.

We just played the Garden State Art Center in New Jersey and some of my old friends from Ocean Grove came to see me. They still live there, or in towns nearby. I try to imagine what it would be like. I wonder what it would be like to wanna get out and not be able to, and to fall in love and how that can affect your life. That's what "No Secret" is about.

WHEN THE MOMENT IS RIGHT — I did an ASCAP songwriters workshop, I was the moderator for a number of different people. This was one of the songs and I really liked it. It was one of the initial songs that started the concept as far as making this a romantic record, ballads and things like that.

WALKING THROUGH MIDNIGHT — We played, the Jukes and I, a long time ago, at the Mississippi River Festival. We were staying in St. Louis. It was really hot and humid and oppressive. I was going through some really bad emotional times and I didn't think I was gonna make it through. I thought it was just going to get the best of me.

I went for a walk in this incredible humidity, it was ten o'clock at night, dark, and hot as blazes. I just kept walking and walking. Spent most of the night trying to calm down. Eventually I got through it, but I never forgot the experience and wrote some lyrics about it.

The song is basically about trying not to explode, almost literally, on the streets, trying to keep active and moving, so that you don't self-destruct. Bruce Springsteen wrote the music.

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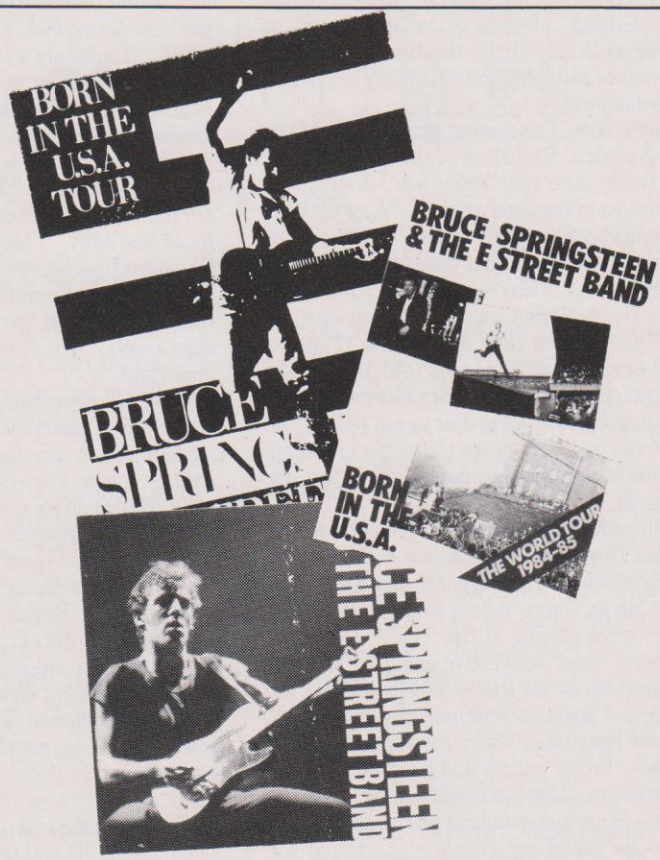
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In interview

James Deely rocks shore

BY RICHARD MCDONALD

One band sure to excite Jersey Shore crowds this summer is James Deely and the Valiants, who are expecting their second album, *Set the Night on Fire,* out soon. The four-member, Long Beach Island, N.J.-based band has opened for the Del Fuegos, the Smithereens, Tommy Conwell and the Ben Vaughn Combo, among others. They've rocked the Stone Pony, Kenny's Castaways in New York, clubs in D.C. and all along the Philadelphia-to-New York run.

The Valiants have arrived in New Jersey via distant shores: Deely and bassist Paul Ford are originally from the Washington, D.C., area. Victor Rocha, the lead guitarist, is from southern California. Drummer Peter Barnett, the newest band member (and Anton Fig's brother-in-law), is a native of South Africa.

In a sense, bands such as the Valiants have come to reflect the "New Sounds of the Jersey Shore," as the Pony now terms its new-music nights: Springsteen-influenced, to be sure, but also pledging allegiance to influences as diverse as Buddy Holly, the Beatles, the Replacements and John Coltrane (he of legendary tenor-sax lore).

"Right now, I'm seeing groups like Maximum America, Red House, the New Gods," says Deely, the tall, lanky lead singer who writes most of the band's songs. "A lot of times it influences you in spirit. There's quite a bit of new music out there that does that with us.

"Growin' up, it was Springsteen, Creedence, Buddy Holly, Elvis Costello," Deely says. "I met Bruce a long time ago. I was 17 at the Naval Academy in Annapolis (Md.). I used to live down there. It was before *Darkness* came out, after *Born to Run*. For some reason, he used to do concerts down there. So I met him one time after a concert, got his autograph. He was great."

Deely, now 28, still follows Springsteen, and saw the *Tunnel of Love Express* tour in Philadelphia in March. And he got to play a gig in the same club as Garry Tallent last August.

"We were playing at the Tide," Deely remembers, "and we were opening for some of the big-name bands that would play there. So we opened for the Smithereens that night. Then we heard that Garry came in and was in the back. So he got up and jammed with the Smithereens. That was really good. I've got pictures of my sister talking on the phone with him — he called my cousin's apartment for directions. And then we finished playing and found out he was there and went and hung out with him and his girlfriend, Chris."

Ask ten people about the Valiants' sound and you might get ten different answers: It's not easy to define. Heard among first-time Deely listeners for whom I played some of their new songs: "Sounds a little like The Doors." "I hear some Glen Burtnick," one person said of the New Brunswick, N.J.-based A&M Records artist. "Definitely a Jersey Shore sound."

More prominent on the new songs are Paul Ford's janutty bass and Victor Rocha's sometimes-southern-sounding guitar licks. "Suzanne" almost has a twang to its riffs, while "Moving On" and "The Darkest Night" are darker, more ominous in a Replacements/REM-like way. "Moving On" is about Jim Devaney, the band's longtime drummer who left last fall. "Sometimes you reach a crossroads where you have to make a decision," says Deely. "He decided marriage was more important."

"Night," especially, is a haunting number in which the singer has troubles with his girl, leading him to wonder what lurks out in "the darkest night I've ever seen." In a Deely song, you're never quite sure — Rocha rounds it off with an ominous chord.

"Remember When" has another prominent bassline, with Deely's steady vocals intermeshing with Rocha's fretwork until Victor ends it in a torrent of chords. "Set the Night on Fire," the title cut, is an energetic explosion of sound reminiscent (in a way) of "Born to Run." It's got hit stamped all over it. "Late for You" is more low-key, with Deely lamenting his wait on a woman to decide if it's him or someone else.

Beaches came out on 56st Street Productions, which JD and the band financed. *Set the Night on Fire* is coming out on James C. Anderson Productions. Anderson, a family friend, has helped the band put the money away for the record. Then, last winter, he became ill.

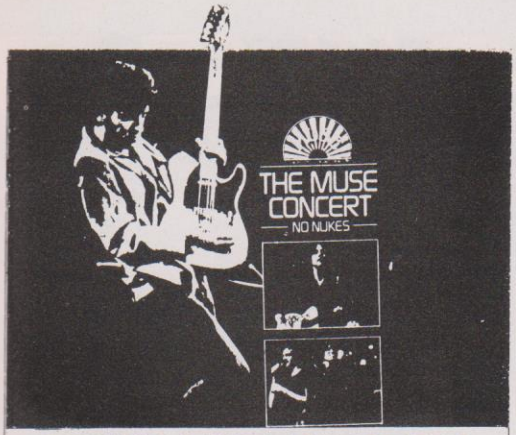
"I got involved with this guy. I was working for him and stuff," says Deely. "And the guy had a lot of money and he wanted to do stuff for the band. So we started mapping out the new album. And he was in the hospital in January and he died. He died. It was like, they did everything they could to try to pull him out and stuff but they just couldn't do it. He was really good to the local neighborhood in Brant Beach (Long Beach Island).

"To this day, I'm still trying to figure out what happened," he says. "This was three months I'm chauffering him around New York and so on. The money was already invested in the album. This guy was like a friend to all of us. It's like Victor, he's from California and he didn't have family for Thanksgiving and Christmas and so on, so Mr. Anderson took him home. We all miss him."

While they're back to heating up the club scene, Deely and the Valiants have been hanging out with some other Shore musicians. Lance Larson, whose Heat made last year's top eight groups to watch (as did the Valiants), has worked some with Deely. Rocha even began writing songs for him. "We like the local music scene," says Deely. "We go to the Green Parrot (a popular new-music Shore club) and do rap with the cooks. There's a lot of good bands out there."

Deely says he's hoping the new album will generate interest from an independent record company. "My immediate goal is to get a small label in New Jersey to pick it up and hit this area, Baltimore, D.C., Boston, Philly, New York," he says. "We've done it all, we just need a distributor and packaging."

In the meantime, if you're down on the New Jersey Shore this summer and hit some clubs, chances are you'll run across the name James Deely. It's one to remember.



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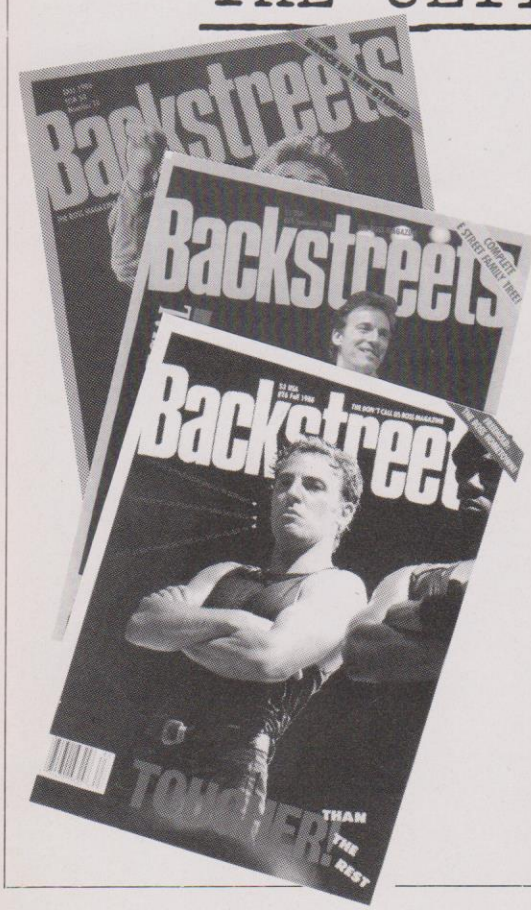

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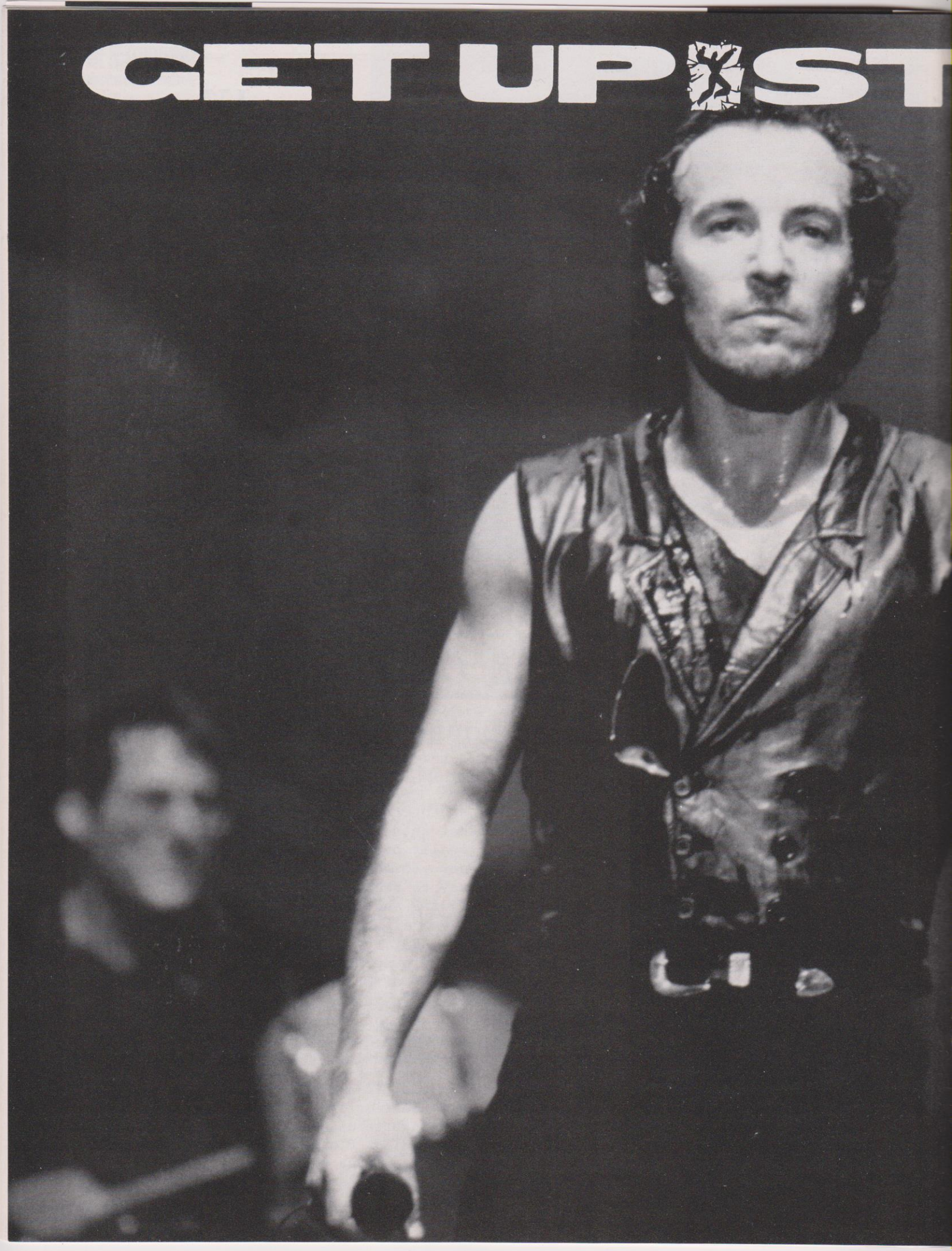

GET UP

TAND UP

By Charles R. Cross

It started with "Get Up, Stand Up," with five of the biggest pop stars in the world on stage together in harmony. And though the Amnesty International Human Rights Now tour was very much a group effort — featuring Sting, Peter Gabriel, Tracy Chapman and Youssou N'Dour — by tour's end Bob Marley's classic tune could easily be a description of the change that had occurred in Bruce Springsteen's career. For years Springsteen's message has been personal and he has steadfastly maintained an intentional distance from political statements. But even though Amnesty's purpose is to gain freedom on a human scale, Springsteen's involvement in the tour was his most bold political statement to date and one that marked a dramatic change for him professionally and personally.

When Springsteen played at the No Nukes benefit back in 1979 in New York City, he was the only performer who chose not to make any political statements from the stage. By the time the Amnesty International Tour ended in Buenos Aires, Springsteen had become one of the tour's leading spokespersons, taking time in each press conference to specifically address the political agenda that Amnesty hopes to raise. He even used some of his time on stage to make points about the group's goals. Springsteen has been criticized in the past for not making his political statements known and some critics have pointed out the contrast between his Superman-type performance on stage and his Clark Kent meekness off stage, especially when it comes to political action. But with the Human Rights Now tour, Bruce Springsteen got up, stood up and a month later is still standing.

And let's not forget, he also rocked and rolled as the tour took Springsteen and the E Streeters to five continents and many places they had never before played. Let's also make no mistake about it — though this was a multi-star event, Springsteen was the main man in terms of concert

CONTINUED

◄ PHILADELPHIA, 9/19/88. DAVID DENENBERG PHOTO

GET UP, STAND UP

(Continued from previous page)

draw and his involvement was a big reason the tour got so much press. When Springsteen announced, during his live broadcast from Stockholm, that he would be joining the tour, he made it a guaranteed success by throwing his considerable concert draw into the pot. With a few exceptions (most notably in South America where Sting is the Boss), most of the crowds came to see Springsteen, though it should be added that every performer on stage was warmly received by all.

At times it seemed like a strange brew. Tracy Chapman's spots were usually reserved and introspective. Youssou N'Dour started off the tour as the most unknown performer in the West but by tour's end was being written up in *People* magazine and getting a reputation as a ham. Peter Gabriel seemed to be the conscience of the show with his highly charged political anthems and his involvement with Amnesty preceeded all the other performers. Sting is a superstar almost on the level of Springsteen but many wondered from the start if his inflated ego would allow him to take second billing to the Boss. And to his merit, he didn't seem to care, even in some places where his popularity was greater than Springsteen's. Both Sting and Gabriel have been involved in Amnesty for some time but for Springsteen this was his first foray into a major benefit tour and the first time he had associated himself with a political cause. Though Amnesty was clearly glad to have Bruce aboard, at times it showed that the association was new. The official press release from Amnesty lists Springsteen's first album as being released in "1972" and calls him "The Boss," not the sort of thing one would imagine ever seeing on anything coming from CBS or the Landau organization.

The scale of this project made the concerts themselves grand from the start. Prior to the tour speculation was rampant over just how the whole thing would be structured since Springsteen is known for performances that last at least three hours. Sting and Gabriel also play longer shows than most other performers and add that in with set changes and the potential is for a ten-hour marathon that might leave even Springsteen exhausted.

And when the shows began, starting in London, they ran long. Most were scheduled to run five yours — few ran less than seven. Since Springsteen closed most shows that meant that in some places he didn't go on until well after midnight. Springsteen's Los Angeles shows represented the latest he'd ever done a concert to that point — he didn't start his set until one in the morning. The concert finally got out around 2:30 in the morning and the resulting traffic jam was so big it turned into the nightmare of all traffic planners — nighttime traffic jam stretching so long it ran into the morning traffic jam.

If the shows themselves were long, Springsteen's part of them represented some of the shortest sets he's done since 1975. Most of his sets included 14 songs and a few times there were no stories between tunes and a rushed atmosphere to the event. Springsteen basically played one of his normal quota of three sets and while the performances were hot at times, some Springsteen fans reported that it just didn't feel complete.

Springsteen made up for the shortness by crafting a power-packed set that concentrated on greatest hits and that relied on his most accessible material. In the press conferences around the tour he said several times that his job was to be "the rock 'n' roller" of the bunch and to close the shows. And that he did.

He brought back into his set a few crowd pleasers that guaranteed these shows would be appreciated by hardcore fans, both old and new. "Thunder Road" returned to its former cornerstone status in the set, and "The River," "Born to Run" (full band version) and "The Promised Land" brought the set back home to the early days. And, surprise of surprises, Springsteen resurrected "Jungleland," played in Los Angeles and Philadelphia, which had old fans screaming in the aisles.

The rest of the set was standard '80s greatest hits. The most raucous response was during the opener "Born in the USA," and during the closing "Born to Run," which this time through was a full-band job. There was a noticeable lack of material from *Tunnel of Love*. Though "Brilliant Disguise" was played a few times both "Tunnel of Love" and "Spare Parts" appeared only once and no other cuts from the new record were played. "Badlands" was continually written on Springsteen's set lists for the show with the notation that it was to be played if time permitted, but since all the shows ran late, it never was actually played. The most notable new tune was "I Ain't Got No Home" which Bruce played in Oakland for the first time.

Before the tour Springsteen asked each E Street Band member if they wanted to join the tour and every member agreed. With the shift to the older material, there was a noticeable movement away from Patti's duets with Bruce and Clarence Clemons' role was brought back up to the level it had in the pre-*Tunnel of Love Express* days. The E Street Band became the house band for the finale songs with all five artists.

There were many high points of the tour though the Philly and Oakland shows stand out from the point of a few Springsteen fans. In Philly, Springsteen brought David Sancious on stage for "Glory Days," the first time he'd rejoined the band in years.

Other important Boss moments came in Toronto when Springsteen chose a man to dance with during "Dancing in the Dark" and Montreal where Bruce and Sting joined for a duet on "Every Breath You Take," something they continued for the rest of the tour. "Thunder Road" got a big response everywhere. "War" seemed particularly appropriate for this tour and Springsteen made sure it was broadcast into South Africa on Capitol Radio.

What was most surprising about the tour in general was the response Bruce got around the world. Many of the countries the tour played in were ones where rock music in general is rare even in recorded form. But despite the third world nature of many of the stops, fans everywhere seemed to know the lyrics to Springsteen songs, if only "Born in the USA." Americans who saw the overseas shows reported being shocked at how many people, in distant locales like New Delhi, sang along with every song, and followed Bruce's every gesture on stage.

Though the tour did expand the chapter in rock 'n' roll history titled Bruce Springsteen, it still left open many of the questions that remained after the *Tunnel of Love Express* ended. Most exactly, where does Bruce Springsteen go from here? The Amnesty shows featured a catalog of around 20 songs, which means that each of his last three tours has progressively narrowed his body of work down. Looking at his set lists since 1978 one sees that if a song hasn't been played since then it probably won't be played now. What would it take for Bruce to come out and open a show with "Meeting Across the River"? Springsteen's sets in the '70s were known for their unpredictability but in the '80s he's only added material to his body of work, while the stuff he chooses to perform seems to narrow every day.

Here are some stats on the Human Rights Now tour: Over one million people saw the shows on five continents in just six weeks; the tour travelled more than 35,000 miles; the band members spent approximately six days of time in the air flying; over 1,550 visas were issued; over 110 people performed on stage; 350 suitcases were ferried back and forth from airport to hotel; and Reebok put up a guarantee of $10 million to make sure the tour wouldn't lose money.

COMPLETE TOUR REPORTS:

The Amnesty International Human Rights Now concert tour played in 15 different countries, over five continents, and *Backstreets* has assembled the most complete reports from each show possible. You'll find the song lists for each show and reports from our writers, and, in some cases from our readers around the world. When available we've compiled press coverage on the shows and also on the effects of the tour itself. Through the reports we hope you'll be able to get some idea of the difficulties this tour faced, the successes the tour enjoyed, and the response of the world to the most ambitious concert tour ever assembled. . . .

Tour reports by Erik Flannigan

LONDON

LONDON, ENGLAND
WEMBLEY STADIUM

9/2 SET: Born in the USA / Promised Land / Cover Me / Cadillac Ranch/The River/Spare Parts / War / My Hometown / Thunder Road / She's the One / Glory Days / Light of Day / Land of 1000 Dances / Born to Run//Chimes of Freedom/Get Up, Stand Up.

PRESS: New Musical Express: "There should be no misunderstanding about this: It was, first and foremost, a Bruce Springsteen gig. It was secondly an Amnesty International Concert, a celebration of the 40th Anniversary of the Declaration of Human Rights, a plea for 'Human Rights Now!'

"It speaks volumes that the wire should have become so irrevocably crossed, that the grand event itself should have been so hopelessly overshadowed by the power of its main attraction.

"When the Boss rides back into town, nobody else in his wagon has a hope in hell."

TICKETS: 72,000 sell-out. Tickets were around $35.

NOTES: Bruce participated in his first ever press conference the day before the show, mostly answering questions about why he decided to join the tour. His basic answer about what he hoped to accomplish would be repeated in most cities: "I think people come out to see the rock show, to dance and have fun. But if you reach a small percent, if you reach just one person, you've done something."

Every show on the tour began with all artists coming out on stage together for Bob Marley's "Get Up, Stand Up." After the final song of the last performer's set (usually Springsteen), all the performers returned to the stage for "Chimes of Freedom" and closed the show again with a reprise of "Get Up, Stand Up."

BRUCE SPRINGSTEEN & THE E STREET BAND AMNESTY INTERNATIONAL TOUR

Bruce was greeted with great enthusiasm by a crowd in London largely there just to see him. The set was streamlined to one hour, with most songs segueing right into the next, and no break in between. Songs like "Cover Me," "Spare Parts" and "She's the One" had their long introductions and endings trimmed to the bare minimum. This worked adequately most of the time, but "Cover Me" suffered from the dissection and seemed listless. After Springsteen had taken such pains to turn this into an anthem it was confusing for him to cut the song down to the album version. For the entire tour, "Born to Run" was played with the full band. Bruce did tell a short story before "My Hometown" as he did during most shows of the tour. The story linked the freedom he gained through rock 'n' roll with the freedom Amnesty is striving to gain for prisoners of conscience. He called Amnesty's aim "making the world a little less oppressive."

Bruce's set throughout the tour felt rushed, but there were highlights. "Promised Land" and "Thunder Road" worked well every night, and "Glory Days" never sounded better. Also the tour seemed to thrust Clarence Clemons back into the spotlight, because of the song selection. Conversely, at most shows, Patti Scialfa was in the back of the stage, nowhere near as visible as she had been on the *Tunnel of Love Express* tour.

PARIS

PARIS, FRANCE
PALAIS OMNISPORTS BERCY

9/4 SET: Born in the USA / Promised Land / Cover Me / Brilliant Disguise / The River / Cadillac Ranch / War / My Hometown / Thunder Road / Bobby Jean / Glory Days / Born to Run/Raise Your Hand// Chimes of Freedom/Get Up, Stand Up.

9/5 SET: Same as 9/4, but "Because the Night" replaces "Bobby Jean."

PRESS: UPI: "The Amnesty International show won warm praise from President Francois Mitterand. 'I salute those who respond in number to the Amnesty International appeal and the artists from every country who mobilized for the human rights cause,' Mitterand said in a brief message read before the concert. 'You are here because there is still much to be done so that men may have the right to do so as they wish. Nothing may be taken for granted in the fight for liberty, equality and brotherhood. Music does not allow itself to be confined, throughout this world tour it will carry the universal message of human rights.'"

TICKETS: 16,500 each night.

IN THE CROWD: Danielle Mitterand (the president's wife), Roman Polanski and French entertainer Jacques Higelen.

WITH STING, PHILADELPHIA, 9/19/88 ▼

DAVID DENENBERG PHOTO

NOTES: Two of only three small indoor shows on the tour. The show had originally been planned for outdoors, but was switched for unknown reasons. Bruce is joined by Sting and the two sing "The River" as a duet. They will sing it together at every show on the tour where they both play. The two have apparently become best of friends, a fact which they remind nearly every crowd and press gathering on the tour.

BUDAPEST

BUDAPEST, HUNGARY
NEPSTADION

REASON TO BELIEVE: It is after midnight, the food is sold out, there is nothing to drink and a cold wind is blowing into the Nepstadion. Some people leave as it is Thursday and of course they have to work the next day. When Bruce comes on stage with the E Street Band, 80,000 people from Hungary, GDR, Romania, Poland, Yugoslavia and Russia remember that they were Born in the USA!

—George Piech, Austria.

9/6 SET: Born in the USA/Promised Land/Cover Me/Working on the Highway/The River/Cadillac Ranch/War/My Hometown/Thunder Road/Hungry Heart/Glory Days/Raise Your Hand.

INDIGENOUS ARTIST: The Hobo Blues Band.

TICKETS: 81,000 sell-out. Tickets in Hungary sold for a maximum of $6. Thousands of Austrians paid $45 for a special train and ticket package.

IN THE CROWD: Soviet government spokesman Gennadi Gerasimov, Interior Minister Istvan Horvath and Hungarian premier and Communist Party Leader Karloy Grosz.

NOTES: This show is believed to be the first western group of artists allowed to perform together in an Eastern bloc country. The only restriction on the show was that souvenir t-shirts and programs could not be sold. During both "Thunder Road" and "Hungry Heart," Bruce urged the crowd to sing along in the familiar places, but most of the crowd had never heard the songs before and didn't have any idea of the words. During his story before "My Hometown," Bruce addressed the crowd in Hungarian. Interestingly, the day after the show, the Hungarian government proposed a general amnesty for people who were imprisoned for taking part in the 1956 Hungarian uprising. Coincidence or not, that announcement made a happy juxtaposition with the just-concluded concert.

TURIN

TURIN, ITALY
STADIO COMMUNDE

9/8 SET: Same but "Because the Night" replaces "Hungry Heart."

INDIGENOUS ARTIST: Claudio Baglioni.

TICKETS: 60,000 sell-out.

NOTES: As always, Bruce was received with open arms by the Italian crowd. This was Bruce's fourth show in Italy in 1988 and likely his last for some time, so the Springsteen fans turned out en masse. The crowd sang along from the first notes of "Born in the USA" until the end of the set, making this show, perhaps more than any other, a Springsteen show first and an Amnesty show second.

BRUCE SPRINGSTEEN & THE E STREET BAND AMNESTY INTERNATIONAL TOUR

BARCELONA

BARCELONA, SPAIN
CAMP NOU STADIUM

9/10 SET: Born in the USA / Promised Land / Cover Me / Brilliant Disguise / The River / Cadillac Ranch / War / My Hometown / Thunder Road / Because the Night / Glory Days / Born to Run/Raise Your Hand// Chimes of Freedom/Get Up, Stand Up.

TICKETS: Nearly 100,000 tickets were sold.

NOTES: Spain appears to be becoming one of Bruce's favorite foreign audiences. He told the Amnesty crowd that they were the best yet and that they were his "best friends." During the story before "My Hometown," Bruce addressed the audience in Catalan, as he had at the final show of the *Tunnel* tour, held here barely a month earlier. Bruce introduced the band during "Glory Days" as he would at most shows. "Because the Night" had its usual hot guitar work and Branford Marsalis added an extra saxophone to "Raise Your Hand."

SAN JOSE

SAN JOSE, COSTA RICA
NATIONAL STADIUM

9/13 SET: Same.

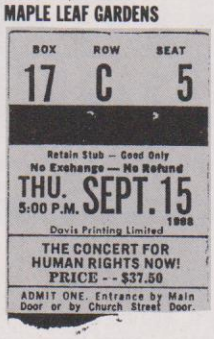
TICKETS: Around 30,000 of 40,000 seats sold for around $5.

NOTES: Church and parent groups in this country, which sees little rock 'n' roll if any, were worried that the show could have ill effects on the nation's youth. A parent's group called rock 'n' roll music "subversive energy with erotic overtones, in an environment of base passions and evil." Other church groups said the concert would promote "drug use" and participation in "satanic cults" and prayed to stop the show.

It is only within the past three years or so that Springsteen records have even been available here, so his popularity is nowhere near as high as in some other countries. This show was set up during the aftermath of Hurricane Gilbert, and was played under a heavy rain storm. The last major rock concert held here was Santana in 1971, so finding workers to set up the show took some time. In fact it took two weeks to set up the stage and sound system which was shipped in from the US. This was Bruce's first ever show in Central America.

TORONTO

TORONTO, ONTARIO
MAPLE LEAF GARDENS



HITS OF THE YEAR: The audience was well-primed by the time Bruce Springsteen roared onto the stage around midnight for a high voltage, greatest hits tour of his career. Halfway through his set, Bruce talked quietly about the sense of life and freedom that had come to him through music. He said: "Amnesty International is giving the ordinary person a chance to put your arms around the whole world. Let freedom ring a little stronger, from my hometown to your hometown." As in all the other performances that night, the references to the "Human Rights Now" campaign were short, dignified, and utterly believable.

—Bertha Madott, Toronto

9/15 SET: Born in the USA/Promised Land/Cover Me/Brilliant Disguise/The River/Cadillac Ranch/My Hometown/Thunder Road/Dancing in the Dark/Glory Days/Born to Run/Raise Your Hand// Chimes of Freedom/Get Up, Stand Up.

PRESS: Toronto Star editorial "Rock aid concerts: Social conscience or smug exploitation?": "'Born in the USA' — Springsteen's conceptually clumsy ode to Vietnam vets, released during America's patriotic Olympic frenzy — was so bombastic it was adopted as an anthem for breast-beating pride in defending freedom in Vietnam. After Ronald Reagan quoted from the song in a campaign speech, the Boss lacked the guts to react forcefully, leaving his publicist (and wife of his biographer) to convey his neutrality. By not taking a stand — abdicating the power of his well-honed image as socially-aware folk hero — Springsteen neatly avoided the risk of wrecking his monster album's sales power."

INDIGENOUS ARTIST: The irrepressible k.d. lang.

TICKETS: 16,000 instant sell-out.

NOTES: This was Bruce's first indoor show in Toronto since 1981 and his first show there of any kind since 1985. The crowd was ready for him and Bruce and the band turned in an outstanding set, though all were visibly tired. Before "The River," Bruce introduced Sting as not only his "best friend" but also a man of "bizarre sexual perversity." If for no other reason, this show will always be remembered for Bruce picking a male dancing partner during "Dancing in the Dark."

MONTREAL

MONTREAL, QUEBEC
OLYMPIC STADIUM

9/17 SET: Born in the USA / Promised Land / Cover Me / Brilliant Disguise/The River/Cadillac Ranch / War / My Hometown / Thunder Road / Glory Days / Born to Run / Twist and Shout// Chimes of Freedom/Get Up, Stand Up.

PRESS: Montreal Gazette: "If Amnesty International is about communication, there is no one better than Springsteen to close this show. The audience was unified from the first note by the E Street Band, maybe the tightest in all of rock. This was not a Bruce Springsteen con-

DAVID DUBOIS PHOTO

cert, it was Bruce Springsteen performing for Amnesty International. So, as Bruce had done two days earlier in Toronto, he left out the introspective *Tunnel of Love* songs and he roared through an exhausting set of turbine-powered rock 'n' roll."

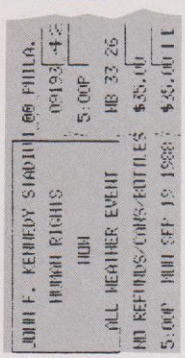
INDIGENOUS ARTISTS: Daniel Lavoie and Michel Rivard.

TICKETS: 60,000 sell-out.

NOTES: Bruce joined Sting for shared vocals on "Every Breath You Take," which the two would continue to close Sting's set with on the remainder of the tour. Very good show thanks to a rested band. Part of both "Chimes of Freedom" and "Get Up, Stand Up" were sung in French. Gabriel's set here, as it was throughout the tour, was superb — he is one of the most gifted live performers playing today.

PHILADELPHIA

PHILADELPHIA, PENNSYLVANIA
J.F.K. STADIUM



MAN AT THE TOP: About the middle of "Glory Days" it hit me. I felt it was August 1985 and I was at Soldier Field in Chicago. It was all there: the crowd screaming for *Born in the USA* material, the crowd not knowing or caring about many of the other songs and Bruce afraid to (or incapable of) getting at all intimate with the crowd. Unless I'm mistaken, Bruce released an album last year, but you wouldn't have known it from the choice of material. I didn't expect Bruce to do "One Step Up" in front of 80,000 people, at what was basically a political show, but the story that preceded "My Hometown" would have worked just as well as an introduction to "Spare Parts." Also, if Bruce wanted to talk about injustices and threats, where was "Roulette"? I left J.F.K. thinking that Bruce had progressed politically, but regressed musically. Seeing a Springsteen greatest hits show was fine. Any Bruce show is fine. But when a man is capable of so much more, it's hard to settle for second best.

—Josh Jacobson, Washington, D.C.

9/19 SET: Born in the USA/Promised Land/Cover Me/The River/Cadillac Ranch/War/My Hometown/Jungleland/Thunder Road/Glory Days/Born to Run/Raise Your Hand//Chimes of Freedom/Get Up, Stand Up.

PRESS: New York Times: "But the audience, with a large New Jersey contingent, had been awaiting Bruce Springsteen, who opened his set with a stomping version of 'Born in the USA' that would have been a finale for any other performer. Mr. Springsteen's voice and band were as muscular as his ballooning biceps; he threw his whole body into every note, even during harmonica solos. And just when he was verging on bombast, he'd shift to the humor of 'Cadillac Ranch' or 'Glory Days.' For the finale, the E Street Band accompanied all the headliners in Bob Dylan's 'Chimes of Freedom' and a reprise of 'Get Up, Stand Up.' With a minimum of rhetoric, the concert had made its point."

INDIGENOUS ARTIST: Joan Baez.

TICKETS: 75,000 tickets sold.

IN THE CROWD: Don Johnson, Philip Michael Thomas, Margot Kidder, Elizabeth McGovern, Danny Glover, Mary Stuart Masterson, Erick Stoltz, Diane Sawyer and Peter Max.

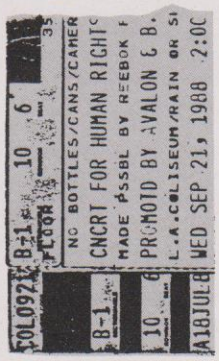
NOTES: Bruce spoke about human rights in the US during the press conference a day before the show. He said, "In this country there are a lot of human rights abuses. When the streets are filled with homeless, when people are not granted their economic and social rights, that's a human rights violation."

The show was the best of the tour to this point. Bruce and Nils both joined Sting's band for "Every Breath You Take." Bruce's own set was full of surprises. "Jungleland" made a surprise appearance in the set, played for the first time since early 1985. Clarence was simply marvelous all show long and especially on the "Jungleland" solo. Though Bruce had to read the words off a lyric sheet on the stage floor, it was still a great performance. Gabriel's violin player L. Shankar added strings to "The River."

Another surprise was the guest appearance of David Sancious on keyboards during "Glory Days." Bruce introduced him as "E Street Alumni." Sancious, who is on the tour in Peter Gabriel's band, hadn't sat in with the E Street Band in over ten years. The band was also joined by the *Tunnel of Love* horn section for this show, and they played on "Cover Me," "War," "Glory Days" and "Raise Your Hand." Bruce was in high spirits all show long, and even ran through the first row of the crowd during "Raise Your Hand." Bruce continued to use his introduction to "My Hometown" as the place to remind the crowd about the important message of the tour. Introducing the song he said, "You have the opportunity to let the simple voice of freedom and human decency ring a little louder. So won't you take that stand? Join Amnesty International and let freedom ring."

LOS ANGELES

LOS ANGELES, CALIFORNIA
COLISEUM



BIG TIME: The day of the show here Clarence Clemons appeared on CNN's "Showbiz Today," and was interviewed by Bill Tush. The transcript of the interview below is courtesy of CNN. CNN: Have you been on the entire tour so far or have you taken some time off? CC: I've been on the tour the whole time, you know. I haven't had time to take off. But it's been real fun. CNN: You've played in Budapest. I'm assuming that's a place you've never played before. CC: It is. I've never been there before. This year has been a great year. I've been to a lot of places I've never been, or ever had any idea I was going. But Budapest was one of them that really was special. To have a chance to go and see and meet the people, at least 40-50,000 of them, and to share in the culture a little bit, it was really great. CNN: How did they react to your music? CC: It was just like it's gonna be tonight. Surprisingly, a lot of people knew the words to the songs. And, hopefully, they went away with the message that we were bringing, and they can share it with someone else and spread the idea of human rights and everybody's responsibility for each other. CNN: Do you think the word is getting out? CC: I think so. I think that everybody who comes to this concert receives the message that we are presenting and the importance of this cause. Like myself, I wasn't very aware of the human rights document until I was told about it at the beginning of this tour. But now there's a fire burning inside of me that I want to help spread to other people. CNN: I wanted to know about your involvement in it. You're always behind the Boss on stage and we assume he came to you and said we're going on this tour, or did he ask you and want to get you involved in it? CC: Well he presented the opportunity. And if you wanted to go, you could go. If you didn't want to go, you didn't have to go. I was a little reluctant at first because I had just come off the *Tunnel of Love* tour and I was away from my family. But the cause here is so great, and this is such an opportunity, that this is going to be a part of my life that I'll never forget. And I hope it's helping to bring some awareness to a lot of people. The rewards are really worth everything that I went through to do it.

9/21 SET: Same as Philadelphia.

INDIGENOUS ARTIST: Joan Baez.

TICKETS: 60,000 tickets sold.

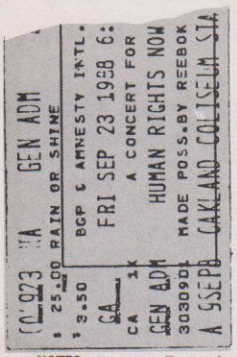
IN THE CROWD: Bono and his wife Ali, Debra Winger, Costa-Gravas, Whoopi Goldberg, Richard Gere, Marlee Matlin, Billy Dee Williams, Princess Stephanie of Monaco and Laker coach Pat Riley.

NOTES: Another predominantly Springsteen crowd and a strong set. "Jungleland" was again a highlight, with Clarence taking center stage. The Big Man has never sounded better than on the Amnesty tour. This is also the first tour where Roy Bittan has not played a full-sized piano, instead opting for a keyboard due to the travel on the tour. In his story before "My Hometown," Bruce spoke of the "sense of isolation" in the US and the need for all of us to widen our perspective and join a "world community." Bono joined the artists in the encores of "Chimes of Freedom" and "Get Up, Stand Up," and received a warm welcome from the crowd.

DEBRA L. ROTHENBERG PHOTO

OAKLAND

OAKLAND, CALIFORNIA
OAKLAND COLISEUM STADIUM



9/23 SET: War/Born in the USA/Promised Land / Tunnel of Love / Brilliant Disguise/The River /I Ain't Got No Home/ Cover Me/Cadillac Ranch /My Hometown/Thunder Road/Glory Days/Born to Run/Raise Your Hand//Chimes of Freedom/Get Up, Stand Up.

INDIGENOUS ARTIST: Joan Baez.

TICKETS: 59,000 sell-out. $25 general admission.

NOTES: It was Bruce's 39th birthday, and that meant a special show. First of all, Roy Orbison flew in to surprise Bruce backstage (Springsteen had done the same for Orbison a few months earlier). Joan Baez led the crowd in singing "Happy Birthday" to Bruce who then joined her on stage for a duet of "Blowin' in the Wind." Because Sting was not at this show, Gabriel's and Bruce's sets were extended. Gabriel introduced Bruce by again leading the crowd in "Happy Birthday." Bruce turned in a 14-song set that included the only Amnesty performance of "Tunnel of Love." The arrangement of the song was slightly different, starting right into the verse, without the familiar introduction played during the *Tunnel* tour. Bruce also played a superb acoustic version of "I Ain't Got No Home" for the first time in concert. Because of the length and the occasion, this was probably the best show of the Amnesty tour.

TOKYO

TOKYO, JAPAN
TOKYO DOME (THE BIG EGG)

CROSSROADS: I enjoyed the 90-minute show because I saw a Bruce Springsteen show in my eyes, whatever it may be. On the other hand, however, I had a few doubts about Bruce Springsteen. The show was great, most of the audience says, but for me, it seemed to be a reproduction of the 1985 show. Eleven songs from the show are contained in *Live 75-85*. Yes, the live album was so hot in 1986 — but now is 1988. I expected him to be changing all the time, not the same old Bruce Springsteen. And this show is a part of 'Human Rights Now!' world tour. Why didn't he sing new songs about this theme, or play songs like 'Seeds' or 'Roulette,' about hard facts in life?

Taking the tour's theme into consideration, I might say that the performances of Tracy Chapman and Peter Gabriel were more effective than that of Springsteen. It's true that upbeat songs and hit songs are easily welcomed, but is it the right way for Bruce? He seems to be at the crossroads of his career. Next time I hope Bruce will come to Japan for a solo tour, and I'd like to see some 'new' Bruce Springsteen show. — *Takashi Kaji, Japan*

9/27 SET: Born in the USA/Promised Land/Cover Me/Brilliant Disguise/The River/Cadillac Ranch/War/My Hometown/Thunder Road/Dancing in the Dark/I'm on Fire/Glory Days/Born to Run/Raise Your Hand/Twist and Shout//Chimes of Freedom/Get Up, Stand Up.

INDIGENOUS ARTIST: Ryudo Uzaki.

TICKETS: 37,000 of 50,000 seats sold.

NOTES: Again, Sting was not present and both Bruce's and Gabriel's sets were extended. Gabriel introduced Bruce saying, "Sekai de Mottomo Idai na rock 'n' roller," which translates to "the greatest rock 'n' roll musician in the world.' " "I'm on Fire" is played for the first time on the Amnesty tour, and this was also the first show to include both "Raise Your Hand" and "Twist and Shout." The show received relatively little press coverage in Japan, which could be the result of a change in Bruce's popularity in Japan between 1985 and 1988, or could even be a reflection on the country's concern over the illness of Emperor Hirohito.

NEW DELHI

NEW DELHI, INDIA
JAWAHARLAL NEHRU STADIUM

9/30 SET: Born in the USA / Promised Land / The River / Cadillac Ranch / War / My Hometown / Thunder Road / Dancing in the Dark / I'm on Fire / Glory Days / Born to Run / Working on the Highway / Twist and Shout//Chimes of Freedom/Get Up, Stand Up.

INDIGENOUS ARTIST: L. Shankar.

TICKETS: 70,000 sold.

NOTES: This show began in controversy, as the show's sponsor *The Times* (newspaper) of India, appeared to be downplaying the human rights theme of the show. The newspaper was celebrating its 150th anniversary and attempted to promote the show as more of an event for the newspaper than for Amnesty. This changed just days before the show when both the artists and the Amnesty organizers vehemently complained. Springsteen himself was quoted as saying, "we didn't come all this way for a birthday party," at the pre-show press conference. The artists were also displeased with the cost of tickets. This show was attended by a lot of students and was believed to be the first major rock concert held in this country. At all the out of the way shows on the tour, there was always a small American contingent of fans consisting of US embassy workers, foreign service people and in many cases, US military personnel stationed in the country. Some fans noted that a Springsteen show overseas tends to bring out many Americans who would never venture to see the Boss in their native country.

During the show, Bruce spoke of how all people live different lives in different parts of the world, but we all share the same dreams. Bruce closed the show and didn't come on until 2 a.m. He then opened with "Born in the USA," a song remarkably familiar to crowds all over the world.

BRUCE SPRINGSTEEN & THE E STREET BAND AMNESTY INTERNATIONAL TOUR

AT THE STONE PONY FOR A TOUR WARM-UP ►

ATHENS

ATHENS, GREECE
NEW OLYMPIC STADIUM

10/3 SET: Same as 9/30.

INDIGENOUS ARTIST: George Dallaras.

TICKETS: Over 70,000 sold. $7-$14 per ticket.

NOTES: This show was hastily arranged, but turn-out for the show was remarkably strong. As might be expected, the show was shrouded in heavy security, but came off without a hitch and won rave reviews in the local press. Reportedly the first two hours of the show were simulcast on an Athens FM radio station. Springsteen records since *Born to Run* have been released in Greece so many fans were familiar with the material. Also many members of the crowd were US military and the Springsteen show was much needed R&R for them. The band travelled around the globe in their own private jet and in some ways this tour was the tour of airports around the world. Everyone involved commented on the strange feeling one has in the Athens Airport with so many guards with machine guns and such an air of terror to the place. Thankfully the entire tour was free of any incidents in part due to extraordinary security arranged by promoter Bill Graham.

HARARE

HARARE, ZIMBABWE
NATIONAL SPORTS STADIUM

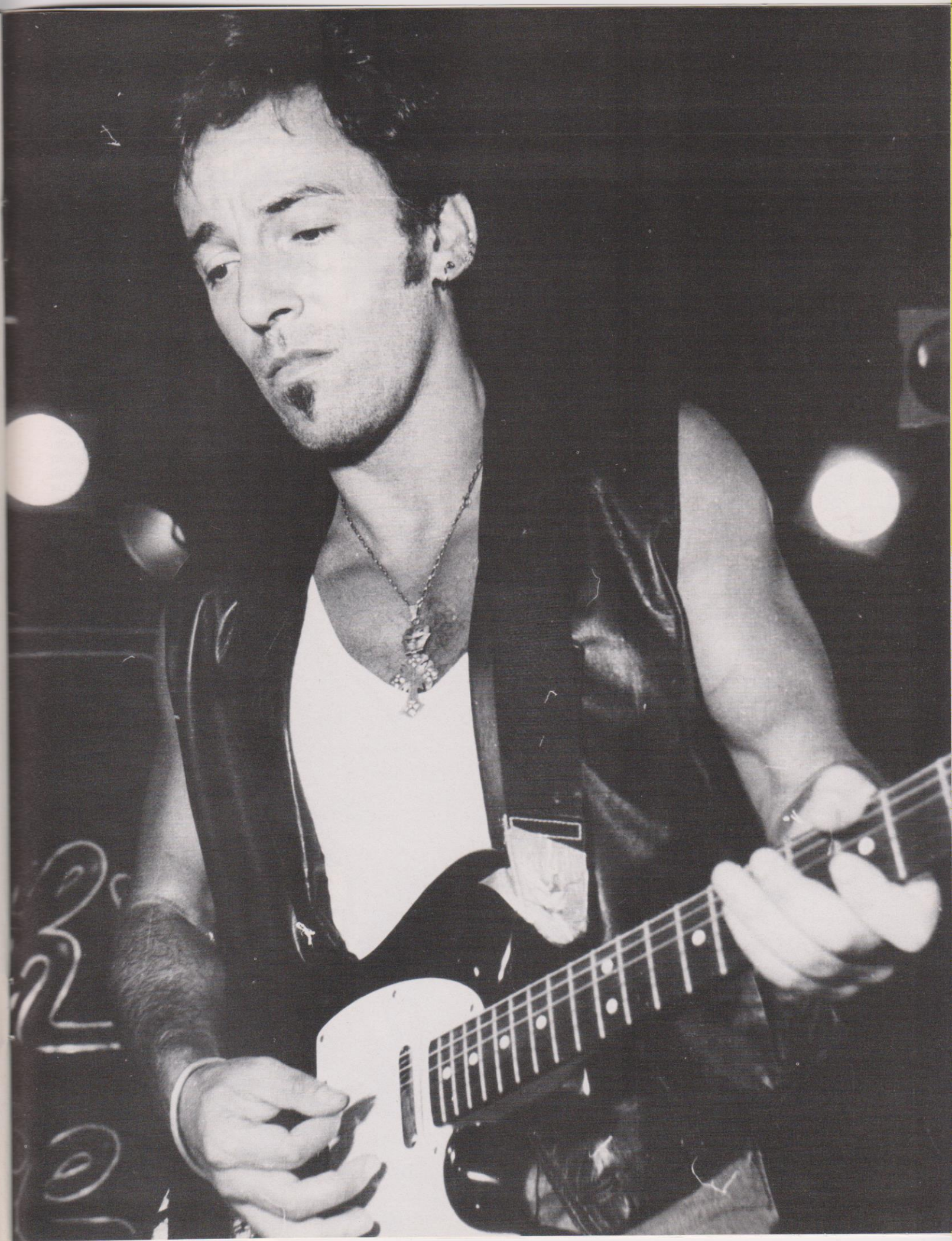
10/7 SET: Born in the USA / Promised Land / Cover Me / I'm on Fire / The River / Cadillac Ranch / War / My Hometown / Dancing in the Dark / Glory Days / Born to Run/Twist and Shout// Chimes of Freedom / Get Up, Stand Up.

PRESS: Cape Times (South Africa): "No one was left in any doubt as to why Bruce Springsteen is called The Boss. For nearly an hour he claimed the stage, leaping and strutting his way through favourites like 'Born in the USA' and 'My Hometown.' It was an enlightening feeling to be a South African at the concert — to experience a unifying situation which transcended all racial and cultural barriers."

INDIGENOUS ARTISTS: Ilanga and Oliver Mutukuduzi.

TICKETS: 72,000 sell-out. Ticket cost was around $5.

NOTES: Amnesty arranged to have portions of Gabriel's "Biko" and Bruce's "My Hometown" and "War" broadcast live into South Africa via the independent Capitol Radio. Bruce and Gabriel gave their personal approval for the broadcast. This show also involved a controversy over the origin of the sound system. The artists refused to go on until it could be clarified that the equipment had not come from South Africa. Though exactly where the sound system had come from was never completely clarified, the performers decided to go on. Gabriel turned the situation to his advantage, saying that if the sound system had indeed come from South Africa, he hoped it would be loud enough for his



▼ AT THE LONDON PRESS CONFERENCE, 9/1/88

BRIAN CHALMERS PHOTO

message of anti-apartheid to be heard by all South Africans. (See accompanying story for more details.)

ABIDJAN

ABIDJAN, IVORY COAST
FELIX HOUPHOUET-BOIGNY STADIUM

10/9 SET: Same as 10/7.
GUEST ARTIST: Johnny Clegg and Savuka.
TICKETS: 30,000 sell-out at $1.90 per ticket.
NOTES: At the Abidjan press conference, Bruce spoke passionately about the feelings he had about the Harare show. He told reporters, "Looking out and seeing black hands raised with white hands was a very emotional moment. When black hands and white hands are raised together, rich hands and poor hands, and hands in the east and hands in the west, that is when governments tremble and that's the day when they will pay more attention to the articles of [the UN human rights] document." This was the first show of the tour that Bruce did not close, all the artists on the tour relinquished the closing spot to the immensely popular African artist, Johnny Clegg. Though he has come to be well known in England and across Europe, Clegg has only recently performed in the US.

SAO PAULO

SAO PAULO, BRAZIL
PALMEIRAS STADIUM

10/12 SET: Same as 10/7.
INDIGENOUS ARTIST: Milton Nascimento.
TICKETS: 50,000 sold, between $9-$17.
NOTES: During the press conference Bruce attacked the US government for its support of dictators like Chile's Augusto Pinochet and in response to a question of his choice for President, he laughed and said, "Well, I don't expect much of Bush." He continued saying, "I would like to see a President with some sense of value of different cultures around the world. I would like to see a President who visits Africa, and Zimbabwe and Central America and South America. I believe that US foreign policy has been very provincial." He continued saying he felt that US foreign policy has failed to reflect the basic decency of the American people.

This show was the beginning of the home stretch for the tour and the spirits of Bruce and the band were high here, and at the next two shows.

BRUCE SPRINGSTEEN & THE E STREET BAND AMNESTY INTERNATIONAL TOUR

MENDOZA

MENDOZA, ARGENTINA
STADIO MENDOZA

10/14 SET: Most likely the same as 10/12.
TICKETS: Approximately 70,000 sold.
NOTES: This show served as a warm-up to the next night's tour closer and worldwide broadcast. This show is in a town not too far from the border with Chile and thousands of people crossed the border for the show including a large group of anti-government dissidents. Many feared trouble would brew at the

border as a result but the Chilean government decided to allow everyone unharrassed access across the border. The artists later called this one of the emotional high points of the entire tour because they were playing into Chile, one of the countries where Amnesty's message is most needed. Parts of "Biko" and of "My Hometown" were broadcast into Chile during the show. For Sting's "They Dance Alone" mothers of the disappeared were brought on stage. At other stops in the tour Sting showed a video of a similar show earlier in his own tour but to have the song played here, with real life victims of human rights injustice, was as emotionally moving as the tour got.

BUENOS AIRES

BUENOS AIRES, ARGENTINA
RIVER PLATE STADIUM

10/15 SET: Born in the USA / Promised Land / Cover Me / The River / Cadillac Ranch / War / My Hometown / Dancing in the Dark / I'm on Fire / Glory Days / Born to Run / Raise Your Hand / Twist and Shout //Chimes of Freedom/ Get Up, Stand Up.

PRESS: Clarin Newspaper (Buenos Aires): "Last night in Buenos Aires one had the sensation that after so much suffering and death, after so many years of pain, and still with so many problems to solve, rock had given back to many souls in this country the certainty that, overall, living is still worthwhile."

INDIGENOUS ARTISTS: Charly Garcia and Leon Gieco.

TICKETS: 80,000 sell-out.

NOTES: The show was broadcast live around the world and in the US with highly questionable results. Six songs of Bruce's set were scheduled to be broadcast, though only an edited part of five was. If the show had not been broadcast back to the US, Bruce would probably not have closed the show, but instead given way to Sting who is immensely popular in South America. The show was also filmed and will be aired world-wide on December 10th, the date of the 40th anniversary of the Declaration of Human Rights.

All totalled the Amnesty "Human Rights Now!" tour reached 20 cities, many of which had never been visited before by Bruce Springsteen and the E Street Band, let alone any collection of western music at all. At tour's end, all the performers agreed to rejoin for a Moscow show if one could be arranged before the end of the year.

BRUCE TRAMPS THANKS: Special thanks to the following *Backstreets* subscribers for their help in compiling this information: Dave Dingle, Salvador Trepat, "Fax King" Eason Jordan, Geoff Spurr, Steve and Phil at Badlands, George Piesch, "U of M's finest" David Peltz, Mike Kraft, Bertha Madott, Stephan Pickett, Sean Cronin, David Shannon, George Nanos, Anna Lattanzio, Marvin Matthews, Greg Reiser, Phil A. Delphia, Phil's Friend, Bunky Cochran, Mark Stricherz, Josh Jacobson, Cathy Bell, J.P., Bill Irwin, Steve Gillis, Danny Zlotowicz, Jared Houser, Jon Pont, Stephanie Saad, Karen Madrid, Hiroshi Marutani, Takashi Kaji, Brian Chalmers, Fernando Fiore, Marcello Villella, Jennifer Neish, "Honorary Appletoner" David X. DuBois, and all the rest of you who sent clippings, set lists, and other info. We'll be counting on you again next tour.

PHILS FRIEND PHOTO

Born In

A South African fan finally sees a Bruce show and meets the Boss!

By Jennifer Neish

I hardly know where to start. My world has certainly expanded since I wrote to you a month ago. Not only did I see Bruce live in concert, I actually met him the following day, October 8th, a day that will stand out in my memory forever. Having returned back to South Africa safely after a fantastic fortnight, my mind is still boggling and it's hard to get my feet back onto mundane earth.

Firstly, my fears about being a South African in Zimbabwe were totally groundless and in retrospect, seem neurotic — they could not have been more friendly or welcoming. Everywhere we went, we were asked "Hullo . . . how're you?" I've never had so many people interested in my welfare all at once! All arrangements were efficiently and courteously handled and the sun never stopped shining. It is a beautiful country, with the most heartstopping trees everywhere — but more important was the **feel** of the place — so laid back, no tension whatsoever. I felt myself loosening up — there was no sign of stress anywhere, despite the shortages of many consumer products experienced all over the country.

We arrived in Harare on Thursday evening, October 6th and my heart sank when I saw the chaos in the hotel foyer, but thankfully, our reserved room was waiting for us. Surprised at the vast amount of security guards everywhere amongst all the American accents (it felt as though we were **in** America!), we were handed a letter advising all guests that Bruce and all the other stars were staying in that very hotel — hence the tight security!

At breakfast outdoors the following morning, the day of the concert, I suddenly observed Bruce casually walking past, hand in hand with Patti, wearing jeans, patterned shirt and brown suede short, open waistcoat — there was no mistaking that distinctive jaw, his amazing walk. I was stunned, words for once deserting me completely. I wondered if I'd make it through the rest of the day.

The concert was fantastic! There were 72,000 people in the National Sports Stadium and they looked like ants. The sky was a bright cloudless blue and most of us wore shorts, due to the 38°C scorching temperature. Posters rippled through the spectators reading "The Boy is HERE!" and "We love the Boss." Bruce and all the others lined up on stage and kicked off with "Get Up, Stand Up." Standing at the end and smiling, he looked quite low-key, much as he had done in the "We Are the World" official photo. I could not believe that for once, Bruce and I were in the same place at the same time — it was like a dream. Local groups Ilanga and Oliver Mutukuduzi followed, after which came Youssou N'Dour. Bruce and Sting joined him at the end of his set and that was when I just about freaked out. Standing about a quarter of the track away from the stage, we had had a good view. But when Bruce and Sting appeared, the whole crowd behind us surged forward and through us, jumping up on shoulders, obscuring our view of the stage completely. I felt desperate and wondered if the whole concert was going to be like that. Having travelled 2,500 km to see Bruce, it seemed that I wasn't going to see him at all, despite being there! It was then that I recalled the ongoing debate in **Backstreets** for and against stadium concerts and knew that I unequivocally supported those against this type of concert.

Peter Gabriel's performance was superb, with the most fantastic lighting. David Sancious was introduced as part of his band. He dedicated his song "Biko" to South African Steve Biko who died in detention in 1977 — a song which moved the audience immensely, with lights flickering throughout the darkness. He said he was pleased to be "able to sing it so close to its source."

He was joined on stage by Youssou N'Dour, both wearing bright African coloured capes which included the A.N.C. colors of black (the people), green (the land) and gold (wealth of the country). He slammed the South African government to hell and gone until all of us South Africans, however opposed to our government, nevertheless still felt like curling up and quietly dying. Tracy Chapman followed and was received rapturously — she said that the concert was being held more for the people who had not been able to afford to get there than for those who were there. She referred to P.W. Botha and Pinochet and devoted a song to Nelson Mandela. Then came Sting, wearing specific A.N.C. colours, who got everybody going and dedicated a song called "Freedom NOW" to Mandela. Surprisingly, he did not do an encore,

but came on later again with Bruce. (In a South African newspaper report, he was quoted as saying that he'd love to perform in South Africa once they joined the 20th century.)

> "I guess there can't be much worse than living in a society at war with itself..."

At this stage, the thirty Human Rights principles appeared on the video screens. I think most of us had gone initially for the music, but these principles and the way in which they were presented, emphasised by the obvious endorsement of all the performers, definitely made an impact upon all present.

And then, finally, at 11.00 p.m., the moment everybody

Zimbabwe

had been waiting for. Sting appeared on stage and announced "Mr. . . . Bruce . . . Springsteen!!!" He erupted on stage exactly as I had been hoping he would, leaping into "Born in the USA," guitar raised, "a one-two, one-two-three-FOUR!" There were tears in my eyes, it was **exactly** the way I had seen it so often on video and I just couldn't believe that I was actually seeing and hearing it live. Everybody seemed to know the words to all of Bruce's songs and he frequently turned the microphone over to the crowd. "Born in the USA" and "Dancing in the Dark" were the songs that the audience went totally berserk over. He didn't seem surprised that 72,000 isolated Africans knew the words of all his songs, but I suppose that when you consider the sales of **Born in the USA** here, it isn't surprising. He held us in a magical suspension of time from 11:00 to 12:30, singing 12 songs.

JENNIFER NEISH PHOTOS

After Peter Gabriel's stinging remarks, it was a balm to the spirit of the South Africans there when Bruce said "I hear they've processed 15,000 South African visas for the concert — I want to say welcome — I'm glad that you came — it's up to all of you to try and change the system from within." Before singing "War" he spoke of the many Americans who had been sacrificed in Vietnam and addressed a special message to the many conscription-age guys in the audience, urging them to consider carefully: "I guess there can't be much worse than living in a society at war with itself — under a government at war with its own people — and being required to support that government. I don't envy your positions. My prayers are with the young men here to use your hearts and voices in the struggle for the dignity and freedom of all the African people. There can be no peace without justice and where there is apartheid — systematic as in your country or economic as in mine — there is no justice and where there is no justice, there is only WAR!"

One of my friends at work who attended the concert and has been called up for October 17th has refused to go, saying "The Boss says I mustn't go!" It's not as easy to do as it is to say, however, when the price for defiance is anything up to six years incarceration.

"Twist and Shout" wrapped the set up and it went on and on and on, because we wouldn't let him go. Having read so many accounts of his legendary concerts, I was prepared for the next stage "Aren't you tired?" NO! "Not even just a little bit?" NO! "Do you mean to tell me you don't wanna go home and watch some T.V. and make a little love? **I'm** tired! You can't take no more!" And it went on.

We staggered out into the balmy African morning at 12:30 a.m. To my amazement, there were trucks and trucks of riot police outside, wearing riot helmets and armed with machine guns! Thankfully, there was no need for this precaution. From start to finish, it was totally peaceful, with no friction or unpleasant incidents whatsoever and I think this would have been the case even without the constant police presence moving through the crowd. The music and sense of pervading decency transcended all possible barriers. It was a joyful celebration of basic human rights and a sharing of the most dynamic rock music available, particularly relished on a continent where we have so little.

Finally, I felt initiated into the ranks of those who've had the privilege of experiencing Springsteen live in concert, but in truth, this morsel has only increased my fervour and zealousness. I'm now hungrier than ever before and absolutely determined to attend a full-length Springsteen concert somewhere.

Saturday morning dawned and it was apparent that the Amnesty tour was packing up to move on to Abidjan for the second African concert. My eyes once again fell out, watching Max Weinberg breakfasting quite innocuously, reading his newspaper, smaller in stature than I had expected.

I was astounded when Bruce emerged from the lift with Jon Landau and casually walked out into the street, seemingly with a definite destination in mind. I'm ashamed to admit this, but I just could not stop myself from following him. I felt instinctively that it was wrong, that I was in fact violating his human right of privacy, but to see him walking through the park amongst Jacaranda trees on my own continent, almost entirely unnoticed, was incredible. It was a magnetic attraction which I felt powerless to resist. I felt that I would always regret the lost opportunity if I turned back. Rightly or wrongly, Bruce is somebody that I have looked up to and admired for so many years. As with so many others I suspect, without knowing of our existence, he's become a way of life for me. I hesitate to call him my idol but the word does suggest itself — it was a lure too strong to resist. I thought he headed for one of the many curio shops but no, he suddenly turned into what I should have expected — a record shop — Woolfe Sounds in

Pictures: Bruce shopping in a Harare record store. Right: With Jennifer!

"'Come in and meet Bruce!' We needed no second invitation. He had strolled over to buy some tapes..."

Continued on page 34

Blinded by the Light

Dear Editor:

I am writing to you to suggest that you change the name of your magazine from *Backstreets* to *Backstreets/Pravda*. Issue after issue you attack George Bush or Ronald Reagan, not because it has something to do with Bruce Springsteen's music but because you don't like them. In fact Springsteen's split with his wife will probably have more of an impact on his music than the 17 million jobs and reduced inflation and unemployment the USA has enjoyed under Reagan/Bush. I know Bruce has mentioned Ron/George but not in the middle of a song. March 13, 1988 in the middle of "You Can Look" he blurted out "has anyone seen my wife?" It sounded strange at the time but I understand it now.

It is also annoying to sit down to read about Bruce and get your personal feelings about Evan Mecham's decision to reject Martin Luther King, Jr. Day (he was acquitted — ha, ha, ha). And is it truly necessary for you to fondly recall smoking dope which is, was, and will forever be illegal? That's a fine example to set. And what in the hell does Steve Van Zandt's traitorous action of giving the Sandinistas ambulances to carry children they maim have to do with Bruce's music? Nothing!

Is there any fathomable way for you to explain how your saying that George Bush tops your list of assholes (you top mine) has anything in the world to do with Bruce Springsteen's music? Of course not, so why include it? So why don't you refrain from including your twisted views on everything you can imagine in a magazine for the Boss?

Matt Ditchey
Youngstown, OH

The Ties That Bind

Dear Editor:

Though I usually look forward to receiving every issue of *Backstreets*, I was disappointed and dismayed when my latest issue arrived in a plastic bag. From a magazine publisher's viewpoint, the bag may seem "nifty." But, I can only see it as indestructable trash.

Plastics are not biodegradable. Paper can be burned or, in time, will deteriorate into natural elements and compounds. Even metals will eventually corrode. But plastics are forever.

I recently encountered an amazing statistic that reveals just how out of control the plastic problem is. Every year, every man, woman and child in the US throws away enough plastics to fill the average-size living room to the ceiling. Imagine 240 million living rooms of plastic each and every year.

Plastics are more than just an impossible burden on the disposal industry. Their very existence is endangering our wildlife. As just one example, up to 50,000 seals die each year from ingesting plastics that have been discarded in our seas. *Backstreets* is a fantastic product in itself, and a "nifty" plastic bag does not improve it.

Tanya Bradley
Loran, OH

War

Dear Editor:

If it is your intent to publish your partisan political niceties, why not do it in another magazine, not in *Backstreets*? You seem not to realize that you are denying readers the right to make their own decisions as to politics and politicians (you do this by frequently, shamelessly associating Bruce with the Democratic party). Is this not the type of association Bruce has wanted to avoid ever since the *Born in the USA* hype?

When I listen to Bruce's music, I listen to Bruce. I do not try to detect the degree of hatred Bruce had for Reagan in a song or album. I am fortunate to have had my opinions formed before knowing Bruce. Maybe your other readers are still deciding. Let them do it for themselves; do not make Bruce into the leader that everyone blindly follows. Let Bruce speak with his music, not with your prejudices. I hope you are not too biased to print this in your magazine. Thank you.

A Republican
New Jersey

Sugarland

Dear Editor:

I was born in the great Midwest. For those of you elsewhere I can't recommend it highly enough as a place for growing up. For the most part, it has little to offer as far as opportunity, but it gave me a solid, safe, almost too quiet place to have a happy childhood. Now those wonder years are over and my mind wanders. I have learned that suffering breeds character and how to appreciate the things I have. I'm 21 years old and four years ago I happily and freely took a bold step and moved to the city. During this time on my own I've learned the trials and tribulations of independence. Through it all I went to Springsteen's music for hope and inspiration.

This week I quit my job to move to the East where Reagan's "Swiss Cheese" recovery actually has helped the economy. I have packed a car, a little money, and a road map that makes this country look very scary and lonely. I also have a great deal of hope, desire and committment. I know there's something out there somewhere — I have dreams to follow and attain. I have to take a chance. Risk taking is not learned here as the Midwest teaches contentment and the Ward/June

(Continued on next page)

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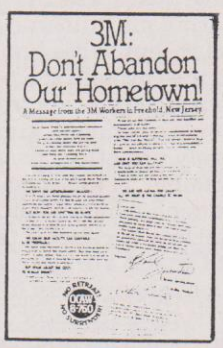

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(Continued from previous page)
Cleaver lifestyle. Taking chances is something people in the Midwest don't relish. Thanks, Bruce for your help with showing me a different world.

Joe Lahr
Formerly of, Aberdeen, SD

Cover Me

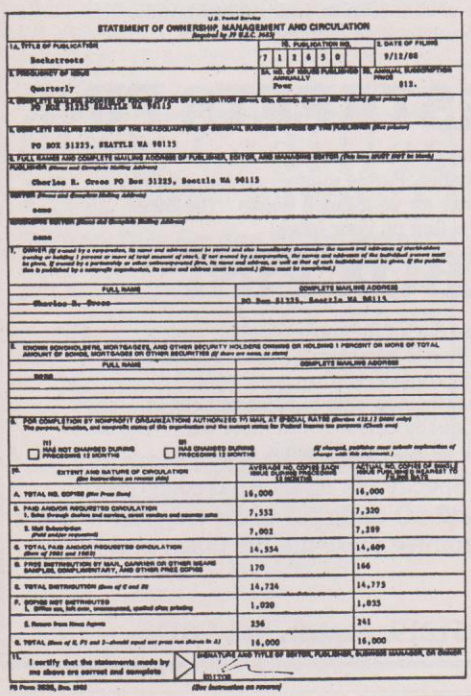
Dear Editor:

"Cover Me" makes "The Angel" sound like "Like a Rolling Stone." I don't care what arrangement Bruce chooses, it will always SUCK. Why does he continue to play it? I will always think less of Jon Landau for insisting on its inclusion on the cheese-like *Born in the USA* LP. Landau also bugs me because I think he protects Bruce too much; for example, when Bruce didn't reem Ronald Reagan big time back in 1984 when Reagan co-opted Bruce's music, image and message. What *did* ol' Bruce do? He feebly offered that maybe Ron hadn't listened to *Nebraska*. Hey, I sat near a bunch of right-wing jerks when I saw Bruce in Oakland in 1985, who heard the "My Hometown" intro/rap as a call to be patriotic . . . they *didn't* get the message, but they *did* buy the record, get it? Thank you Jon Landau.

I hope Bruce drops his association with the E Street Band (not to knock them, they are a fabulous group of talented musicians) so that he can start fresh, write with renewed vigor and change gears a little. Making *Tunnel of Love* almost solo was a great step foward (I do think a lot of the album, too); I hope for more changes in the future. Bruce is too gifted to remain stuck in a rut; it would be a waste.

John Saulovich
Berkeley, CA

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons. Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.



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PS Form 3526, Dec. 1985 (See instructions on reverse)

CDs

New CD-only column

New Springsteen CD releases now outnumber vinyl releases worldwide and they have moved in the past year to become the largest segment of the collectible market if not in terms of numbers moved, certainly in terms of dollars. We'll continue to update you on new multi-format releases with our On Record column but to better outline CD-only releases or CD issues of particular note, we've started this new column.

CBS Records chose to release the "Chimes of Freedom" EP in their standard three-inch CD single format, a decision that has caused some criticism from Springsteen collectors. The CD3 features the same generic graphics as all others in this series (i.e. no picture cover and no lyric sheet) and because of the time constraints with this format several edits were made in the music: "Tougher Than the Rest" has a guitar solo taken out and the introduction to "Chimes of Freedom" is severely edited (*Rolling Stone* reports that these edits were done with Springsteen's approval with the purpose being to fit the release on an affordable CD3 — many collectors, however, suggest that CBS would have been better off to drop one of the songs from the set). Despite all the controversy, the CD3 of "Chimes" instantly became the biggest selling three-inch CD to date, though many collectors chose instead the album format with its unedited versions of the songs.

Japan remains the one country for Springsteen purists and they came up with a release of this CD that corrects the problems with the US pressing. In September Japan released the "Tunnel of Love Express I," a CD-only release that included "Tougher" studio, "Be True" live, "Born to Run" live and "Tougher" live (this is the only release on CD of "Tougher" with no edits). The CD came in the three-inch format and included a lyric sheet and a listing of all tour dates on the entire *Tunnel of Love Express Tour.*

The Japanese followed that release up with "Tunnel of Love Express II," another CD-only three-inch that included "Spare Parts" studio and live, along with "Pink Cadillac" studio and "Chimes of Freedom" live and unedited. The exact same track listing also came out on a CD in Holland. These releases represent the only unedited "Chimes of Freedom" cuts available on CD. And not to be outdone, a final release of this same CD with the same tracks was also issued in Britain in late September but this time in a metal box. The tin container is similar to others in this series.

A few Springsteen-oriented CDs have now been mid-priced in the US and should be available for under $10 in most stores. *Greetings, The Wild* and *Nebraska* all had price reductions and are what you'd call "mid-line priced" CDs now. Little Steven's *Freedom, No Compromise* has been listed as a mid-line CD and should be available at a bargain.

Southside Johnny's *Reach Up and Touch the Sky* was also scheduled for release on CD this fall in the mid-line price range. This live collection marks the first release by Mercury of Southside material. The new Southside album, *Slow Dance,* was released worldwide on CD and a five-inch promo CD of the single "Ain't That Peculiar" was also issued in the US.

One of the strangest CD releases associated with Springsteen is the new Dover Records compilation called *Songs From the Boss.* The CD features 11 Springsteen tracks in a sort of UK version of Rhino's *Cover Me* with a few notable differences. "Born to Run" by Allan Clarke, Big Daddy's "Dancing in the Dark" done doo wop style, and Dean Ford's cover of "The Fever" are included along with Dave Edmunds "From Small Things." The CD does not include any Southside tracks, unlike the Rhino compilation (which incidentally still is not out on CD though it has been rumored as a possible CD release for more than a year). *Songs From the Boss* is a perfect CD for fans of Springsteen covers though it may be hard to find in the US. Fans of the Manfred Mann material on this CD may also want to know their LP *The Roaring Silence* is also now out on CD in the UK.

As CDs have grown in popularity, bootleg CDs have also started popping up on the market and Springsteen is no longer immune. We reported a while back of the first Springsteen boot CD, a version of the "Live at Castle Hall" boot from the Japanese leg of the *Born in the USA* tour. Despite being on CD the sound quality on this set leaves something to be desired making it less than collectible.

Reports are now out from Europe however of the first digital live CD, a two-CD set recorded from the Worcester show on February 29, 1988. The CD is reportedly made from a digital audience recording and the sound quality should be top rate. The set is titled "Tunnel of Lust" and features all the songs from that show with a few tunes cut from the encores for space reasons. The set is clearly unofficial though some confusion remains on the legality of these CDs overseas, where copyright laws are less stringent, so you may see some of these CDs in some stores in the US. But remember, these releases are unofficial and CBS' excellent return and problem 800 line probably won't be too interested in complaints you have about this disc.

From Australia comes news of a new promo-only sampler that includes "Tougher Than the Rest." This promo-only CD also includes cuts by Midnight Oil and other CBS artists.

In the US the benefit album *The Heart of Rock* is now out on CD too. This compilation includes cuts from Springsteen, Richard Marx and Billy Joel and all proceeds go to benefit AIDS or cancer research. "Brilliant Disguise" is included on the album and on the CD so for completists, this may be worth picking up.

Classifieds

PERSONALS

MIDORI, YOU ARE MY SUN IN THE MORNING... you're my moon at night. Thanks for the shuffle in Buffalo! Harry.

ROCK HAS A CONSCIENCE! BRUCE DOES! DO YOU? Amnesty International, PO Box 37137, Washington, D.C. 20013.

LOOKING FOR WORLDWIDE BRUCE PENPALS. Response guaranteed. Karen Madrid, 44 Paterson Lane, Novato, CA 94949.

TO ALL WHO HELPED ME IN MY "QUEST" FOR THE "New Years' '80-'81" tapes earlier this year: I want to personally thank all of you, but there were so many of you, and I've been so busy! (I'm sorry.) Anyway, thanks and love to all from Shawn. P.S.: Happy New Year 1988-1989!

TO ANGIE AND THE LITTLE MAN: MERRY Christmas from your 96 Rock Bandit, on the Backstreets until the end.

WANTED: BRUCE PEN PALS FROM ALL OVER THE world! Tino DiSiena, 14017 Lakota Ave., Cleveland, OH 44111.

A SPECIAL NOTE OF THANKS: IN PHILLY TO RAY, John (San Diego) and my friend Don for showing me what wonderful people Bruce fans are! In Staten Island to my parking lot buddies, Joe Gill, Joe Ferrente, Ray and Walter — they made waiting for tickets a definitely fun experience. And, of course, to Bruce for making your words and music the essence of my soul. Michele, Staten Island, NY.

BRUCER NEEDING BRUCERS! CHARMAINE, 1907 S. 10th St., Phil., PA 19148. 1-215-468-6651.

LILIANA GIANNE: ME COMPRENDE ORA? GRAZIE infinite per l'abergo, Darren. Alla prossina volta... Trina.

BRUCE PENPALS WANTED: JAE, PO BOX 1519, Paraparaumu, NI, New Zealand.

HELLO TO LI-BIRD. HOPE YOU FIND YOUR WAY TO Asbury Park. Love, Dana Dog.

THANK YOU BRUCE AND BACKSTREETS. BECAUSE of you, I've met some of the greatest people on earth — Bruce Tramps — from Australia to Turkey. Keep writing and visiting me in New Jersey! I'd love to meet you all! Darren Scarpa, 88 Terhune Ave., Jersey City, NJ 07305-2010.

S.S. "LAST NIGHT I DREAMED I HELD YOU IN MY arms, the music was never ending — We danced as the evening sky faded to black." I love you M.E.B.

WANTED

TRADERS: PLEASE SEND YOUR LISTS OF AUDIO and video tapes to: Brenda Savage, 1907 6th St., Berkeley, CA 94710.

FREE SPRINGSTEEN COLLECTIBLES. SASE FOR details. Michele, 114 David St., South Amboy, NJ 08879.

WANTED: SERIOUS BRUCE COLLECTOR WANTS TO add to collection. Will sell rare and promo Southside, Little Steven, Nils and all Bruce-related artist or trade for Springsteen collectibles. Your list or requests for mine. No bootlegs. Josh Jacobson, 4200 Mass. Ave. NW #114, Washington, DC 20016.

WANTED: AUTOGRAPHED SPRINGSTEEN ALBUMS except BTR. Send xerox of cover to Nick Harris, 521 Karen St., Hewitt, TX 76643.

SPRINGSTEEN AUDIO AND VIDEO TO TRADE AND buy. Write to: Darren, 4 Martha Dr., Melville, NY 11747.

BRUCE AUDIO/VIDEO TO TRADE. YOUR LIST GETS mine. Immediate response. Kevin Kline, 118 Phillip St. #3, Albany, NY 12202.

LOOKING FOR RARE HIGH-QUALITY SPRINGSTEEN, Stones, Prince video. Have '88 American and European tour. S.A.S.E. or send list to: T.V., PO Box 1456, Pacific Palisades, CA 90272.

BRUCE AUDIO/VIDEO TO TRADE. J. GROSS, 302 Jody Lane, Boothwyn, PA 19061.

WANTED BRUCE TAPES TO TRADE. YOUR LIST GETS mine. Craig Cerasoli, 3280 Layton Ave., Bronx, NY 10465.

BRUCE AUDIO AND VIDEO FOR TRADE. LOOKING for Tunnel and Amnesty. Bill Maloney, 103 Oak St., Harrison, NY 10528.

WANTED: SPRINGSTEEN TAPES. HIGH-QUALITY audio or video. Send lists to RMD, 2301 Ocean Park Blvd., Santa Monica, CA 90405.

BRUCE VIDEOS TO TRADE. BETSY, PO BOX 46603, LA, CA 90046.

BRUCE TAPES TO TRADE. YOUR LIST GETS MINE. Randy McComb, 4701 Eades St., Rockville, MD 20853.

WANTED: PICTURES OF APRIL 5, 1988, LANDOVER, MD show. Also, any other lists of Bruce pictures from whenever. William Risch, Box 305, APG, MD 21005.

Rates

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales, or tapes. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents per words, ten words minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertisements in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115. Thanks.

BRUCE AUDIO/VIDEO TO TRADE. RADD, 5 CEDAR Lane, Douglaston, NY 11363.

BRUCE SPRINGTEEN RECORDS, TAPES, PHOTOS, videos and promos to trade. Marten Wennberg, Fol Vagen, 50 17539, Jarfalla, Sweden.

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Backstreets
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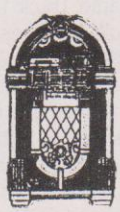

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Backstreet Records Pins, PO Box 51219, Seattle, WA 98115.

TRADES WANTED. HAVE LOW GENERATION Tunnel tapes. Johan Bjernick. Amiralsgatan 74, S-124 37 Malmo, Sweden.

TRADE: I HAVE A COPY OF "BRUCE SPRINGSTEEN As Requested Around the World." I wish to trade it for (5) high-quality Tunnel tapes. Especially a Phil. and the 3/3 shows. Call (603) 880-4249. This album is a very rare promo release.

BRUCE TAPES. AUDIO/VIDEO '70 TO '88. NEW, upgraded collection. Bill Brown, Box 93, Holmdel, NJ 07733.

TRADE VIDEOS. SPRINGSTEEN, WAITS, LED, Dylan, U2, Rundgren, Cougar, Stones. Send list. Nobuki Arai, 4-17-15 Higashicho, Musashino, Tokyo 180, Japan.

WANTED: BRUCE TAPES TO TRADE. YOUR LIST Gets mine. Penpals also. Roy Saunders, 538 Lakeside S. #301, Seattle, WA 98144.

DESPERATELY SEEKING: THE REST OF STOCKHOLM show. Will send tape/postage. Nothing to trade except gratitude. Where's the generous heart seeking to help a Bruce addict? Also seeking California concert/ticket line friends. Would welcome ANY correspondence. Juanita Niles, 9119 Garnish, Downey, CA 90240.

BRUCE AUDIO AND VIDEO TO TRADE. YOUR LIST gets mine. Matt Lafata, 20 Apple St., Gloucester, MA 01930.

YOUR LIST GETS MINE — IMMEDIATE RESPONSE. Looking for '69-'88 shows; audio, video. Monty Smith, 2303 15th, Forest Grove, OR 97116.

FOR SALE

LONG-TIME BRUCE FAN SELLING COLLECTION OF magazines and records. Send $1 for auction list (refundable with order). No calls please. Joe Crawford, 1715 Northfield Ave., Pittsburgh, PA 15204.

SPRINGSTEEN AUCTION, AUTOGRAPH, ETC. S.A.S.E. Records, 368 Augusta St., South Amboy, NJ 08879.

TUNNEL OF LOVE COLOR PHOTOS. SEND S.A.S.E. for free sample. All photos taken from front row. David Denenberg, 2445 Perot, Phil, PA 19130.

"PROVE IT ALL NIGHT: THE BRUCE SPRINGSTEEN Trivia Book" by Deborah Mayer. "The ultimate '80s quiz!" — Associated Press. At bookstores, or send $5.95 plus $1.50 postage to Mustang Publishing, PO Box 9327-B, New Haven, CT 06533.

BUMPER STICKERS! 'I'D RATHER BE BRUCE-ING' B&W, sneaker logo, $1 each, cash and SASE to: "Just Bruce," PO Box 290027, Brooklyn, NY 11229-0001.

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Contest

Our next contest is one Springsteen could hold himself. Imagine this: Bruce is booked for 25 nights at the Meadowlands Arena. CBS holds a nationwide contest, asking fans to submit set lists for that final 25th show. Bruce himself chooses one winner, and that person and a guest fly all-expenses-paid to New Jersey. Once there, they are given front row seats to see and hear Bruce and the E Street Band play the 32 songs they selected. Sound too good to be true? Well it probably is, but you can at least dream about it.

We want you to assemble the 32 songs you would most like to hear in one show and the order you'd like to hear them in. We've chosen 32 songs as an average show length from the past eight years of Springsteen's career. You'll need to include the set breaks and encores. Any song from the official releases or from the shows 1972-1989 is fair game. No unreleased studio outtakes are allowed unless they've been played in concert.

Sit down, pull out a sheet of paper, and construct the perfect 32-song show. What song will close the first set? Open the second set? "Rosalita" or not? These are the questions to ask yourself. The order of a Springsteen show has always been as important as the song choices themselves. How does your list flow together? Once you're sure you have it, add your name and address and send it to Dreamshow, *Backstreets*, PO Box 51225, Seattle, WA 98115. All entries must be received by January 20th. We'll publish the most intriguing in an upcoming issue. All the winners will receive *Backstreets'* sweatshirts and one grand prize winner will receive two CDs of their choice. Perhaps best of all, we'll forward the lists to Bruce and who knows what might happen?

To get you started, we've assembled a sample set list for a show we'd love to see. We've chosen a 15-song first set, 11-song second set and a 6-song encore:

FIRST SET: Run Through the Jungle/Night/Tunnel of Love/Be True/Atlantic City/Candy's Room/Saint in the City/Prove it All Night/Promised Land/Out in the Street/The Ties That Bind/Racing in the Street/The River/Badlands/Thunder Road.
SECOND SET: Rave On/Paradise By the C/Downbound Train/Meeting Across the River/State Trooper/Stolen Car/Tougher Than the Rest/Valentine's Day/Backstreets/Jungleland/Blinded by the Light.
ENCORES: The Promise/Incident on 57th Street/Rosalita/Drift Away/Born to Run/Higher and Higher.

Our time machine contest from *Backstreets* #26 has received a sparse response, so we're extending the deadline to the end of the year. The contest is simple: In two hundred words or less, tell us which Springsteen show from the past you most wish you could have attended and why. Address your responses to Time Machine Contest, c/o *Backstreets*, PO Box 51225, Seattle, WA 98115.

Born In Zimbabwe

Continued from page 29

Baker Avenue. We hovered outside, watching mesmerised as the staff embraced him and he grinned widely, returning their affection. The owner, beside himself with elation, came out and said, "Come in, come in and meet Bruce." We needed no second invitation. He had strolled over to buy some tapes of the local African music which had so impressed him at the start of the concert.

Engrossed in his selection, moving to the beat, I spoke to Jon Landau to find out what the prospects are of Bruce returning to Harare for a full length concert of his own. He said good, but not in the immediate future. I was, however, extremely dismayed at his reaction to **Backstreets** when I mentioned how devoted and grateful a subscriber I am. It was absolutely negative. When I enquired if there were bad vibes between them and yourselves he replied: "Not at all, there is simply NO vibe between us and them. They do their own thing." My attempt to make the point that **Backstreets** is a Godsend to people like myself, isolated from where the Springsteen action is happening, was met with uncompromising indifference, which really disappointed me.

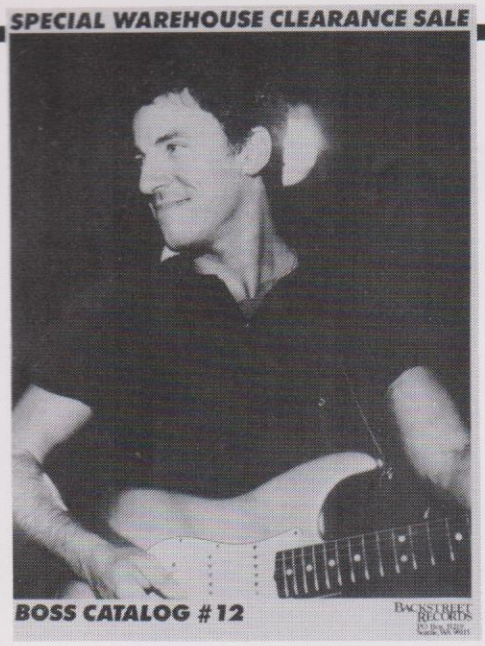
> "I was impressed that he cared enough to ask me to send him a copy of the photo of him with the staff of the record shop. I was in a daze of disbelief!"

Having made his choice, Bruce then set about making us happy by signing autographs — on dollar notes, concert tickets, cigarette boxes, T-shirts, albums, everything! I've enclosed a photo to show you that I actually **did** meet him. The photos are not fantastic but if I didn't have them, I'd be doubting that it really happened. He was great. Very casual, very cool, but he was approachable. The excitement was a one-way measure I think, but I suppose it must get monotonous, continually having to gaze into wistful, earnest eyes like mine, each beseeching a moment's recognition. I did manage to speak to him and he was cordial, confirming that he was pleased with the reaction of the crowd the night before, "I didn't really know what to expect you know," saying that he had been very impressed by the local music, but that it was too soon to say if it was likely to have any effect on his own. In response to my plea that he should return to Harare for a concert of his own, he said he would like to come back sometime in the future. He seemed particularly thrilled by Tracy Chapman's obvious popularity and the rapturous reception she had received from the crowd — that was the one subject which he became really enthusiastic about, which I thought was nice. I was impressed that he cared enough to ask me to send him a copy of the photo which the record shop owner asked me to take of Bruce posing with the staff — they were understandably out of their minds with ecstasy — so was I, to the extent that after taking three shots, Bruce suggested that I switch the flash on — which made all the difference to the end result — no wonder he's called the Boss. I was in a daze of disbelief and therefore in a state of malfunction!

They eventually left after Bruce had bought about 12 tapes and on the way back, people suddenly started to recognize him. They called out from cars in disbelief, gasped in passing "Hey Bruce! Thanks for coming, the show was great!" and he responded to all of them, signing the backs of T-shirts, kissing hands — I was in such awe. I know he's only human but he does have a remarkable presence.

Back to the hotel — more adulation in the foyer — and then they left for Abidjan, with a whole crowd of us waving farewell. Garry Tallent and Danny Federici walked by expressionlessly, their hair tied up. Nils strode past. Sting in deep conversation with somebody. A final wave from Bruce and then they piled into two buses and disappeared in a cloud of African dust en route to Harare airport. It felt to all of us, as though Africa would never be the same again.

"You take our dreams with you — do unto them" was how Bruce ended his set instead of "I'm just a prisoner of rock 'n' roll" as I'd been expecting. Here's hoping that Africa will indeed never be quite the same again, particularly "down south" as all Zimbabweans referred to South Africa, their tone of voice mystified.



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If you just want to check out the latest catalog, simply send $2 in the US ($3 overseas) to the same address and we'll rush you the latest catalog. We guarantee that you'll find our service first-rate — what else would you expect from the World's Greatest Catalog?

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Backstreets is seeking the support of a few of our subscribers to become supporting members. It's not for everybody, but for those serious fanatics who make the Boss part of their daily life, we think it's just the answer to your Boss fix.

Many of our subscribers have asked for years if they could get the magazine first-class and in protective envelopes and they have offered to pay extra for these services. Because of the way magazines are produced, these services are very expensive and take lots of raw labor to process. But as part of our SuperSub program we're offering supporting subscribers these services and more. Adding up all the services we're offering one gets more than three times the cost of service. Because of the cost of international mail, the SuperSub can only be offered in the US.

A SuperSub entitles one to:

- **First-Class Subscription to Backstreets.** All issues of Backstreets will be mailed to you first-class the instant they come off the press. They will be mailed in protective mailing envelopes and quick and speedy delivery is guaranteed. (Normally no first-class subscriptions are available.)
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- **Exclusive Collectors-only Staff T-shirt.** Our SuperSubs will be supporting members of the magazine and as such we've printed up an absolutely gorgeous t-shirt exclusively for them that says "Backstreets Staff." This beautiful t-shirt will not be made available to the general public and will only be given to SuperSub members.
- **Automatic Personalized Xmas Cards.** Each year we'll ship these to show our thanks to you, along with a special "gift" each year.
- **Automatic renewal of your subscription.** You'll never need to worry about renewing again — all SuperSubs will be billed each year so continued uninterrupted service is guaranteed. (Normally we can't bill for renewals.)
- **A free personal classified ad in each issue.** All SuperSubs will be allowed one free classified (20 word limit) in each issue of Backstreets (no "for sale" ads are included in this deal — only trades, pen pals and the like). This alone is worth over $40 a year.
- **Boss Hotline Use.** SuperSubs will get 24-hour access to all the latest breaking Boss news on their private hotline — not the same number given out to regular Backstreets subscribers. This service alone is worth its weight in gold.

The price for all these services is $50 a year. That's a lot of money but we think the services more than make up for the cost.

This is obviously not for everyone (of course, regular subscriptions are still available), but we think this service is tailor-made for the serious Bossaholic and will more than pay for itself in convenience and service. We can't transfer any current subscriber over to a SuperSub easily so there is no conversion but what we can do is, if you sign up for SuperSub, we can turn the rest of your present normal subscription into a gift for anyone you ask (and send them a personalized card letting them know).

To sign up for a SuperSub, send your check, money order or credit card info, along with your name, address and phone number and your t-shirt size (M, L or XL) and we'll start you off ASAP by sending your "staff" shirt, the SuperSub packet and the unlisted phone number to the Boss Hotline.

Send to SuperSubs, Backstreets Subscriber Services, PO Box 51225, Seattle, WA 98115. If you're a current normal subscriber also enclose your mailing label and let us know if you'd like us to continue your present subscription or give it as a gift to someone else.

Off the wall